



TechLife

NEWS

**APPLE'S
NEXT STEPS**
WHAT APPLE DIDN'T SHOW
IN THE WWDC KEYNOTE

**DISNEY-PIXAR
INSIDE OUT**
THE NEXT BIG
HIT ANIMATION

E3

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APPLE RESTORES FORMER BANK FOR NEW STORE

To create the newest Apple store to sell iPhones, smartwatches and other modern gadgetry, Apple took a look back at the 1920s.

The new store on New York's Upper East Side occupies part of a Beaux Arts building that originally housed the U.S. Mortgage & Trust bank. Apple sought to restore some of the building's old grandeur by reproducing the original chandeliers seen in old photographs, restoring marble floors and pilasters and turning a bank vault into a VIP showroom.

It's all part of Apple's effort to keep its stores distinct - not just from other retailers but from each other.





And as Apple looks to open new stores or renovate existing ones - including the iconic New York Fifth Avenue store, with its distinctive glass-cube entrance - the company will look for additional ways to do that.

“It’s no different than every customer downloads different apps and customizes their phones differently,” said Angela Ahrendts, the senior vice president who oversees the company’s retail and online stores.

Many retailers keep their stores uniform so you can recognize them when visiting a new city or country. Even if you don’t see its logo, you can often tell a McDonald’s is a McDonald’s from its distinctly sloped roof.

Apple has generic stores, too, such as ones in shopping malls. Many of Apple’s larger stores in major cities make heavy use of glass, giving them a modern, open feel.

But Apple has its share of stores that try to blend into original, classical architecture, though most are in Europe, where such buildings are more prevalent. The store in New York’s Grand Central train station sits at the top of a marble staircase. The one across the street from Paris’s Opera House greets customers with mosaic floor tiles. The Brisbane, Australia, store is in a building that served as an Allied military headquarters during World War II.

Although designing stores individually costs more, there’s payoff in “a level of excitement, engagement and interest from consumers,” said Michael Stephenson, associate strategy director at Fitch, a branding and design consultancy. Apple isn’t saying how much it’s spending.

Stephenson said Apple is a pioneer in designing stores, but even chains such as McDonald’s and Starbucks are rethinking how they make stores fit into their settings.

Apple’s new Upper East Side store, which opens Saturday, has a marble entrance and no sign

of anything Apple outside, save for a black flag with a white Apple logo hanging from the bank's original flag pole. While the store itself is small, tall ceilings and the usual open layout make it look spacious.

The teller windows might be gone, but Apple went into minute details to restore the building.

The entryway, stairs and other parts of the architecture are made of Botticino marble, the same Italian marble used at Grand Central and Penn Station in New York (and what was originally used in the bank). Six metal chandeliers - reproduced to match the originals from old photographs - grace the ceilings.

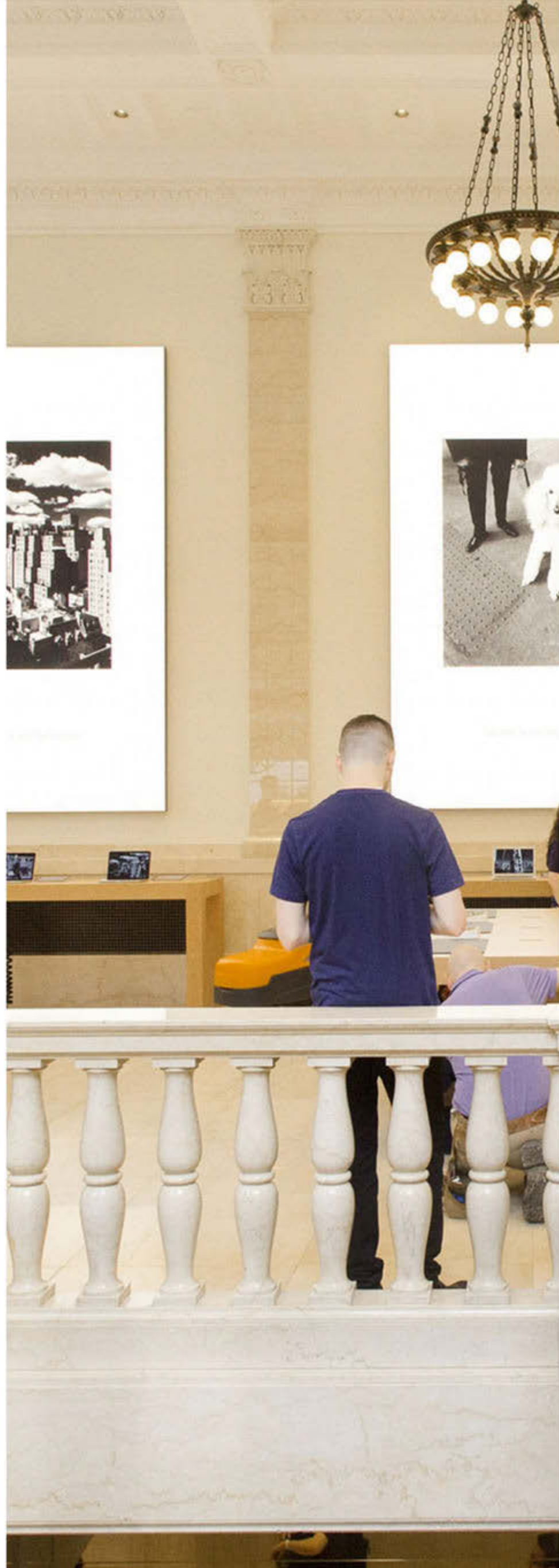
Downstairs, the heavily reinforced vault, complete with a massive steel door behind a set of steel bars, might remind visitors of an old gangster movie. This time, though, the door leads to a room for VIP customers, meetings and other purposes.

Upper East Side will be Apple's 266th store in the U.S. and seventh in New York City, a key market for Apple because it gets twice as much traffic as stores in other U.S. cities.

The neighborhood has a mix of boutiques, art galleries, museums and residential units. Some residents worry about long lines and traffic, particularly when Apple releases new products. A lawsuit filed in a New York state court last week warns of diminished property values and quality of life.

But Apple has cleared the necessary regulatory hurdles. The store is about half the size of most other Apple stores and is designed primarily for local residents and businesses needing a repair or training, Ahrendts said. Many people now buy products online anyway, she noted.

"The cube works brilliantly on Fifth Avenue and has been one of the most iconic sites," she said. "But that works there. That wouldn't work everywhere."









As Apple opens new stores, it will also renovate about 20 existing U.S. stores, including the ones on Fifth Avenue and San Francisco's Union Square. Ahrendts said 60 percent of the U.S. stores predate the iPhone and have outgrown their space. Many stores slated for renovations will also double in size, in some cases moving to a new location nearby. That gives Apple opportunities to rethink designs.

The Fifth Avenue store, which draws tourists from around the world, will temporarily move soon to another iconic space, the F.A.O. Schwarz toy store that Tom Hanks made famous in "Big."



PRINCE GEORGE ON BALCONY AS QUEEN MARKS CEREMONIAL BIRTHDAY



Queen Elizabeth II marked her ceremonial birthday Saturday with the traditional “Trooping the Color” parade in the heart of London - and 23-month-old Prince George made his debut on the Buckingham Palace balcony.

The queen was joined by senior royals including the Duchess of Cambridge, who made her first appearance in public since leaving the hospital with newborn Princess Charlotte six weeks ago.





There was no sign of Charlotte but George captivated throngs of well-wishers by appearing on the balcony in the arms of his father, Prince William, who was in full military garb.

It was the first time George took part in the royal tradition of gathering the extended family on the balcony on important national occasions. He was the youngest person there; great-grandfather Prince Philip, 94, was the oldest.

Prince Charles, William and Princess Anne were on horseback for the start of the annual ceremony, later joining the others on the balcony.

The queen turned 89 on April 21, her actual birth date, which is traditionally marked in private, with a public celebration held in June, when London's fickle weather is more likely to be favorable.

Crowds gathered outside Buckingham Palace to view the festivities though the day was cloudy and cool.

Elizabeth, wearing a peach and silver coat dress with a matching hat, inspected 1,100 soldiers from the Household Division at the Horse Guards Parade grounds near the palace.

She arrived in an open-topped Ascot Landau carriage.

The Duchess of Cambridge, formerly Kate Middleton, wore a blue and white dress by Catherine Walker and a whimsical white hat by Lock and Co. for the occasion. She arrived with Camilla, the wife of Prince Charles.

Kate and William and their two young children have spent much of the time since Charlotte's birth at their country retreat on the queen's estate at Sandringham in rural Norfolk. William has resumed his job as an air ambulance pilot after taking a break for paternity leave.

OCULUS' VIRTUAL-REALITY HEADSET TO SIMULATE TOUCH, GESTURES

Oculus is expanding its virtual-reality headset to simulate the sensation of touch and gesturing as part of its quest to blur the lines between the fake and genuine world.

The touch controllers unveiled Thursday by Oculus founder Palmer Luckey are designed to enable people to pick up guns, throw Frisbees or carry out other actions within the fantasy scenes they see through a virtual reality headset called the Rift. The controllers also will make it possible to point, wave inside the video games being played on the Rift, according to Luckey.





The half-moon shaped controllers, called Oculus Touch, will be showcased along with the Rift headset next week in Los Angeles at the Electronic Entertainment Expo, or E3, a major video game conference.

“We really think Oculus Touch is going to surprise you,” Luckey, 22, said. “We think they are going to deliver an entirely new set of virtual reality experiences.”

Besides showing off its latest gadgetry, Oculus provided a glimpse at the line-up of video games being designed for the Rift and announced a partnership with Microsoft Corp. to make the headset compatible with the Xbox console and devices running on the next version of the Windows operating system scheduled to be released next month.

Oculus’ virtual-reality technology is so highly regarded that Facebook bought it for \$2 billion last year.

Since that acquisition, the Rift has remained in a testing phase that has kept its early prototypes in the hands of video game makers and computer programmers. The first consumer model of the headset won’t be released until sometime during the first three months of next year. The touch controllers start selling shortly after that, at some point between April and June.

The Rift’s price hasn’t been announced yet, although Oculus has previously said the headset and a personal computer need to power the technology will cost less than \$1,500. The Rift package will also include a wireless controller and adapter for the new alliance with Microsoft, which is branching into another emerging niche of technology niche known as “augmented” reality with its own HoloLens headset.

Facebook and Oculus called reporters to a San Francisco studio Thursday for a glimpse of what the Rift’s consumer model will look like. It’s a lightweight device that will fit on top of a













person's head like a helmet. Images are viewed through two screens housed inside a visor. The audio is piped through removable headphones.

The goal is to trick people's brains into believing what they are seeing and hearing is the real thing instead of a fabrication, said Oculus CEO Brandon Iribe, who started the company with Luckey three years ago with \$2.4 million in financing.

The Rift's initial target market will be avid video game players. The inaugural line-up of video games built for the Rift include titles from CCP Games, Gunfire Games and Insomniac Games that will appear to transport players into space, an arctic zone and a fictional land where a young man defends his home turf from a dragon.

Luckey and Facebook Inc. CEO Mark Zuckerberg, though, believe the Oculus technology eventually will extend far beyond video games to enable people's avatars to attend business meetings and bring together friends and families in virtual living rooms even though they are many miles apart. Movie buffs might even be able to insert themselves as characters in their favorite flicks.

"This isn't science fiction," Luckey said of the Rift. "This is reality."



NEW EXHIBIT OFFERS DIFFERENT PERSPECTIVE ON WORLD WAR II END



As the 70th anniversary of the end of World War II approaches, a new museum exhibition provides a different perspective on the end of the conflict - one in which Japanese were the victims.

That has the potential to upset American veterans, especially at a time of intensifying focus on Japan's reluctance to face up to its militaristic past.





The American University Museum is showcasing artifacts and art recalling the bombings of Hiroshima and Nagasaki: a pocket watch that stopped at 8:15 a.m., when the first atomic bomb dropped; a picture of twisted bodies and screaming faces engulfed by the flames; the school lunch box of a girl who disappeared without trace. Defenders of the bombings say it alleviated the need for a land invasion of Japan that would have cost many American lives. The precise death tolls from the bombings are unknown, but it is believed about 200,000 people were killed. On the 50th anniversary, controversy surrounded an exhibit at the Smithsonian Institution of the Enola Gay, the B-29 that dropped the bomb on Hiroshima, Aug. 6, 1945. The 1995 exhibit was scaled back dramatically because of U.S. veterans' protests that it portrayed the Japanese as victims, rather than as aggressors.

That year, Peter Kuznick, director of American University's Nuclear Studies Institute, responded to the controversy by staging an exhibition of artifacts the Smithsonian would not. Doing so at a private institution, and not a government-funded one, made it less contentious.

He's reprising that effort, 20 years later, with a display scheduled to run from Saturday through Aug. 16. It includes six pictures on folding screens by the late Iri and Toshi Maruki, a husband-and-wife team whose powerful depictions of nuclear horrors, known as the Hiroshima Panels, are being shown in the U.S. capital for the first time.

In an adjacent room are 25 artifacts collected from the debris - a rosary, a glass fragment removed from the flesh of a casualty, a container of sake, a student's cap and a student's shoe.

The Hiroshima Peace Memorial Museum and the Nagasaki Atomic Bomb Museum have provided an explanatory account of the bombings with photos, including panoramas of the two leveled cityscapes and images of the victims.

Yoshiko Hayakawa, who brought the panels from a gallery outside Tokyo, said it had been difficult to find a venue willing or able to display them in the United States. They were last shown in the U.S. in 1995, in Minnesota.

“They go right to the heart of people who wish for long-lasting peace and for a ban on nuclear weapons,” she said.

Kuznick said the primary aim of the exhibition is to portray the human suffering caused by the atomic bombings that ushered in an era in which absolute destruction of the planet became possible and “nobody’s future is guaranteed anymore.”

He lamented that Americans - including undergraduates he teaches - have become less aware since the end of the Cold War about the devastating impact a nuclear conflict would have.

“Part of why we’re doing this is because the danger has not really passed, and it’s important that people focus on it again,” he said.

The exhibition shows not only Japanese suffering. Two of the Hiroshima Panels on display portray the death of American prisoners of war and Korean forced laborers in the bombings.

Most haunting is “Crows,” a picture in black ink which depicts birds picking at the corpses of Koreans, reflecting the discrimination they faced even in death. The picture’s caption, a verse penned by the artists, says the Korean bodies “were left on the streets to the very last.”

“Not only are we portraying the Japanese as victims, we’re also portraying the Japanese as victimizers. That in no way mitigates the American responsibility for using atomic bombs, but it does complicate the narrative a little bit,” Kuznick said.









Jan Thompson, president of the American Defenders of Bataan & Corregidor Memorial Society, which advocates for American former prisoners of war of the Japanese, said atomic bombs were a tragedy that no one should celebrate. She said she has not seen the exhibition yet but was concerned it would promote the view that that use of the bombs was not justified.

Kuznick said he has faced no opposition so far to this year's exhibition.

But a seminar June 23 associated with the exhibition that will discuss President Harry Truman's decision to use the bomb and its historical implications could raise hackles.

Panelists include historians, including Kuznick, who question whether the United States needed to do so to end the war with Japan, and whether it was intended as a warning to the Soviet Union, a wartime ally that would emerge as a rival superpower.

Online:

Exhibit: <http://www.american.edu/cas/museum>



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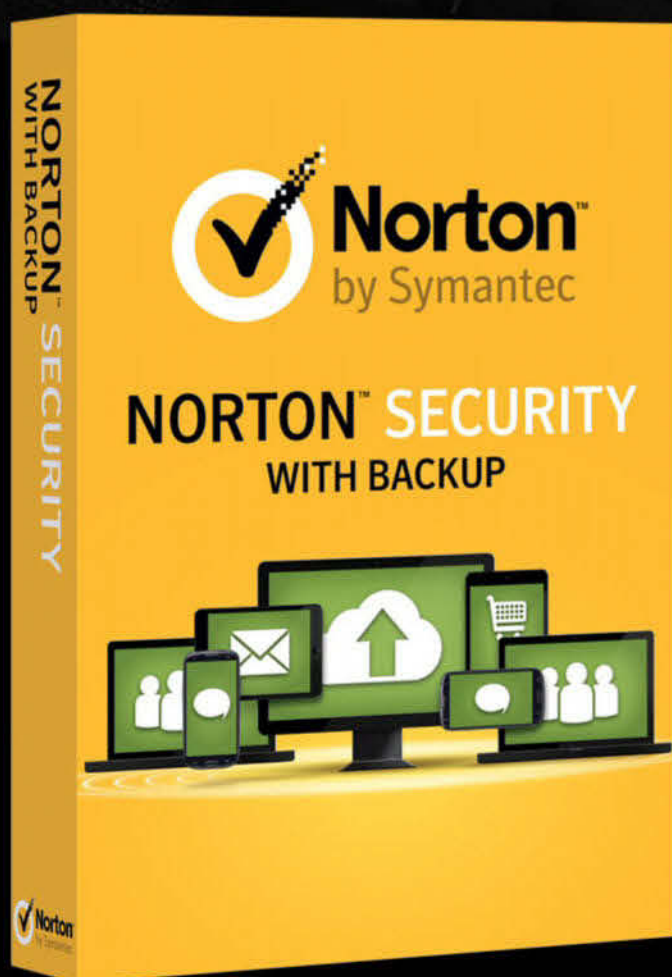
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The background of the page is decorated with large, overlapping, semi-transparent geometric shapes. On the left side, there are several overlapping circles and rounded squares in shades of orange, red, and purple. On the bottom right, there are more overlapping shapes in shades of purple, blue, and pink. The overall aesthetic is modern and abstract.

THE 2015 WWDC: WHAT'S NEXT

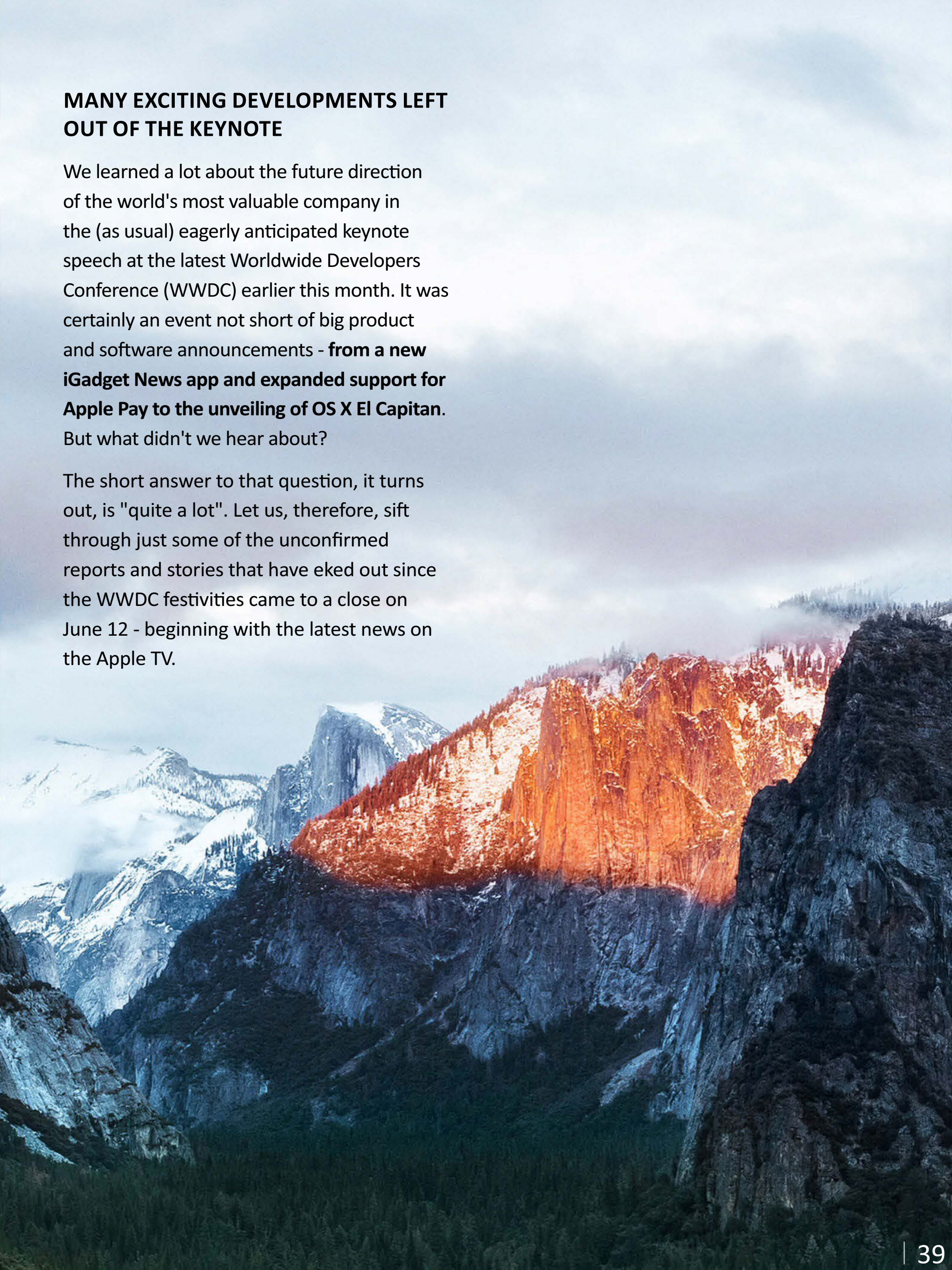
WHAT APPLE DIDN'T SHOW IN
THE WWDC KEYNOTE



MANY EXCITING DEVELOPMENTS LEFT OUT OF THE KEYNOTE

We learned a lot about the future direction of the world's most valuable company in the (as usual) eagerly anticipated keynote speech at the latest Worldwide Developers Conference (WWDC) earlier this month. It was certainly an event not short of big product and software announcements - **from a new iGadget News app and expanded support for Apple Pay to the unveiling of OS X El Capitan.** But what didn't we hear about?

The short answer to that question, it turns out, is "quite a lot". Let us, therefore, sift through just some of the unconfirmed reports and stories that have eked out since the WWDC festivities came to a close on June 12 - beginning with the latest news on the Apple TV.



THE WAIT FOR A NEW APPLE TV CONTINUES

A lot of observers expected something big to do with the Apple TV to happen at the event, especially as it has now been three years since it was given a refresh, **with a new version of the set-top box also once predicted to break cover at Apple's Spring Forward event earlier this year.**

That event only saw the announcement of a price cut for the current model and a link-up with HBO, and then at WWDC, the Apple TV made no appearance at all. **According to The New York Times, Apple had been planning as recently as mid-May to draw attention to new Apple TV hardware at the latest San Francisco event,** together with an enhanced remote control and a developers' toolkit for the creation of apps for the entertainment device.

However, the newspaper's Brian X. Chen said that "those plans were postponed partly because the product was not ready, according to two people briefed on the product." It does seem pretty certain that a new Apple TV is on the way, though, AppleInsider having suggested that it could be released "this fall, though that may depend on whether a rumored subscription TV service is in tow."



Still, the non-appearance of a revamped Apple TV at WWDC was a shock for some people - **suggestions having even been made that a 'black box' in the center of the kaleidoscopic banner promoting the event depicted an Apple TV.** The news that there would be no actual version of the set-top box at the event led one observer to resignedly dismiss the graphic as "just a boring old app icon".



when I get home"
tap to edit
I remind you when you
at home:

Reminder

each Escapes - Jetsetter
me



Remove

Search

9:41 AM

SIRI SUGGESTIONS



Nisha



David



Erin



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NEWS



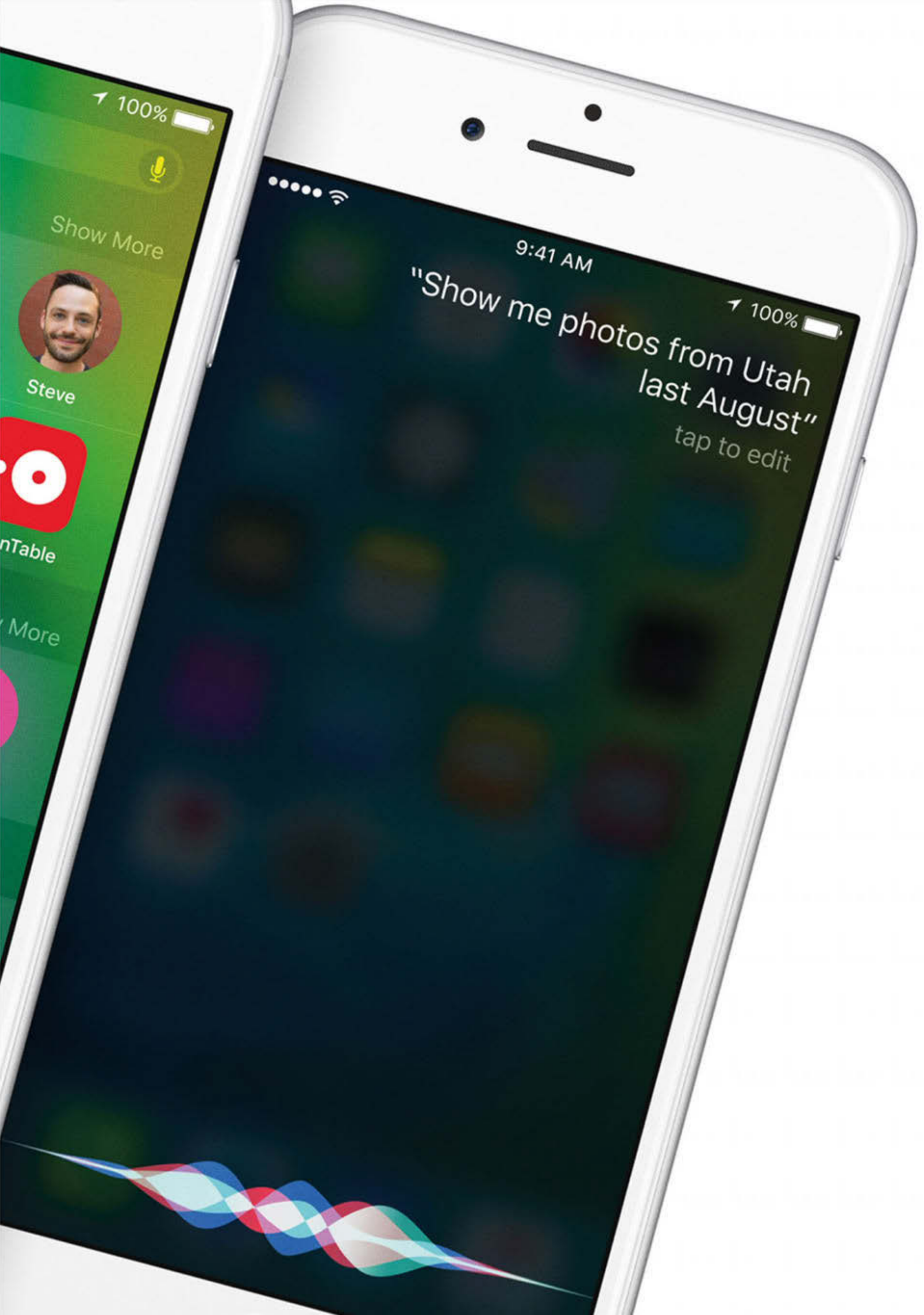
NASA Curiosity Rover Captures Sunset
On Mars

Sunsets on Earth can be some of the most
beautiful and breathtaking natural
phenomena to watch and photograph. But...

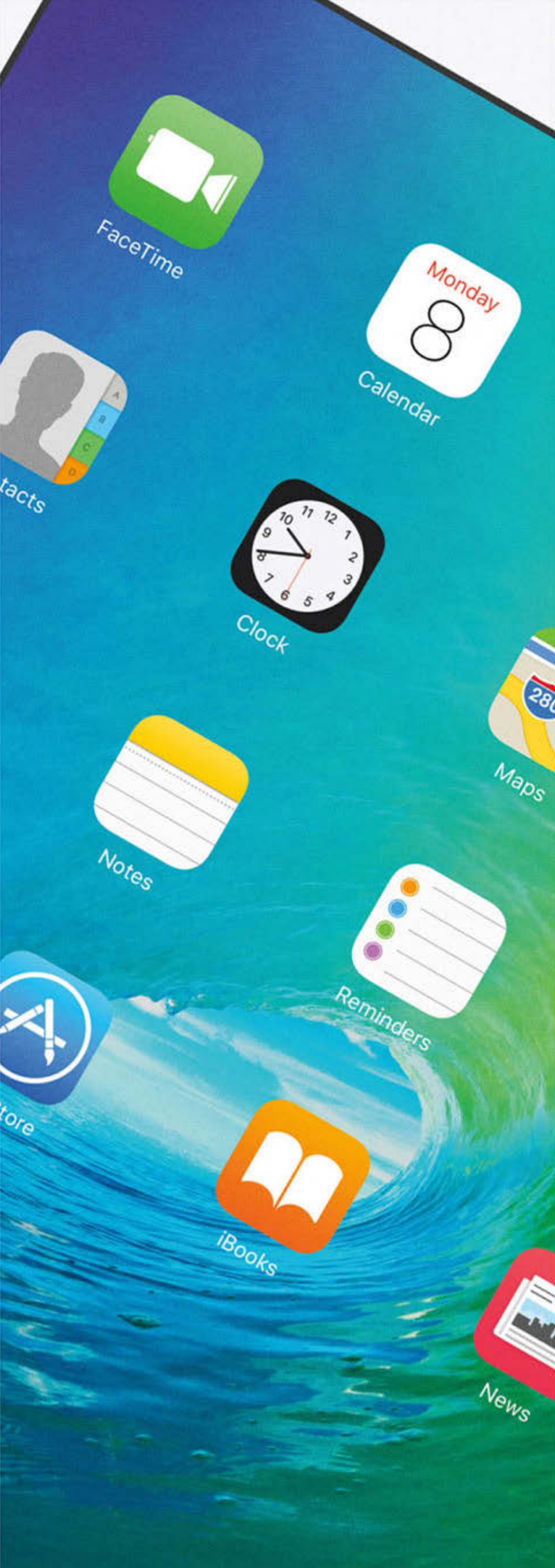
huffingtonpost.com - today



Healthy diet may improve memory,
says study - CNN.com







SOME SERIOUSLY REVEALING iOS 9 CODE

As a matter of fact, we can be fairly sure about a host of unreleased Apple products and features, thanks to a series of revelations in the current iOS 9 beta code.

We have the noted iOS developer Steve Troughton-Smith to thank for pointing out the mention of Apple TV in both UIKit and GameKit, the interface and multiplayer gaming frameworks that are usually centered on the iPhone and iPad.

Such a finding definitely points to a bigger role in future for the longtime Apple "hobby", an updated variant of the set-top box now expected to incorporate an App Store, which on the above evidence, might include games. But it's not the only thing that we have learned from the early iOS 9 code, as it was reported that an even larger iPad keyboard also appears to be contained within. There is said to be support for not only a shortcut bar, but also Tab and Caps Lock keys.

What does this enlarged keyboard - in Troughton-Smith's words, with its link to "a much larger heretofore unseen iPad screen size" - point to? Well, **it certainly backs up the longstanding rumor of a 12.9-inch 'iPad Pro'**, which it has been said will be aimed at "prosumers" who would appreciate more advanced features for making their tablet as useful for work as for play.

Although it seemingly wasn't ready for WWDC, we see no reason why the larger

iPad couldn't finally break cover in the second half of this year. If and when it does, we can also reportedly expect a 2732 x 2048 screen resolution, which would far dwarf that of any previous Apple tablet.





IPHONE 7 CAMERA IMPROVEMENTS

There's no question that today's era of popular photography is emphatically that of the 'selfie', with the likes of selfie apps and selfie sticks proliferating. So, how does Apple respond to this with its similarly popular smartphone? The answer is... by ensuring that it can take amazing selfies itself, even in the dark.

That's just one thing that we have heard will define the front-facing camera of the next, seventh generation iPhone. Whereas the cameras on the existing iPhone 6 and iPhone 6 Plus shoot at 720p and do not have a flash, the rumor pages are suggesting that the next version of the handset very much will have a flash incorporated into its FaceTime camera. **A developer named Hamza Sood said that this snapper would be able to capture videos in 1080p and at 240 frames per second slow motion.**

While such camera enhancements will certainly excite those looking to purchase the latest Apple smartphone in order to make the most of iOS 9, even those who simply choose to download the software onto their existing iDevice aren't likely to be dissatisfied by the experience that it provides. That's because **9to5Mac has suggested that the latest iOS will be specifically optimized to work well on older generation devices.** That would make for a leaner, faster iOS for a much wider range of users.

FAST ENHANCEMENTS TO APPLE WATCH

It might not have escaped your attention that Apple also gave the latest software for its still only two-month old Watch an airing at WWDC - and all of the indications so far are that it's an even zippier and more meaningful upgrade for the device that we first thought.

The watchOS 2 software won't become available until the fall, **yet we're already hearing about all of the incredible things that third-party apps will be able to do**, including the generation of Passes to work with Passbook - which iOS 9 will rename as Wallet - and the direct dialing of phone numbers. It

will also be possible to record audio directly from your wrist before using it in messages and notes - perfect if you need to quickly dictate information.

It's interesting to observe just how quickly Apple has got to work on improving the Watch - the extra functionality that watchOS 2 introduces almost akin to us already getting a 'Watch 2'. It is certainly a change from the incremental updates that we got following the first generation iPhone software, and demonstrates that the boys at Cupertino are far from complacent about the fortunes of this already staggeringly successful wearable.







Settings



Safari



Mail



Music



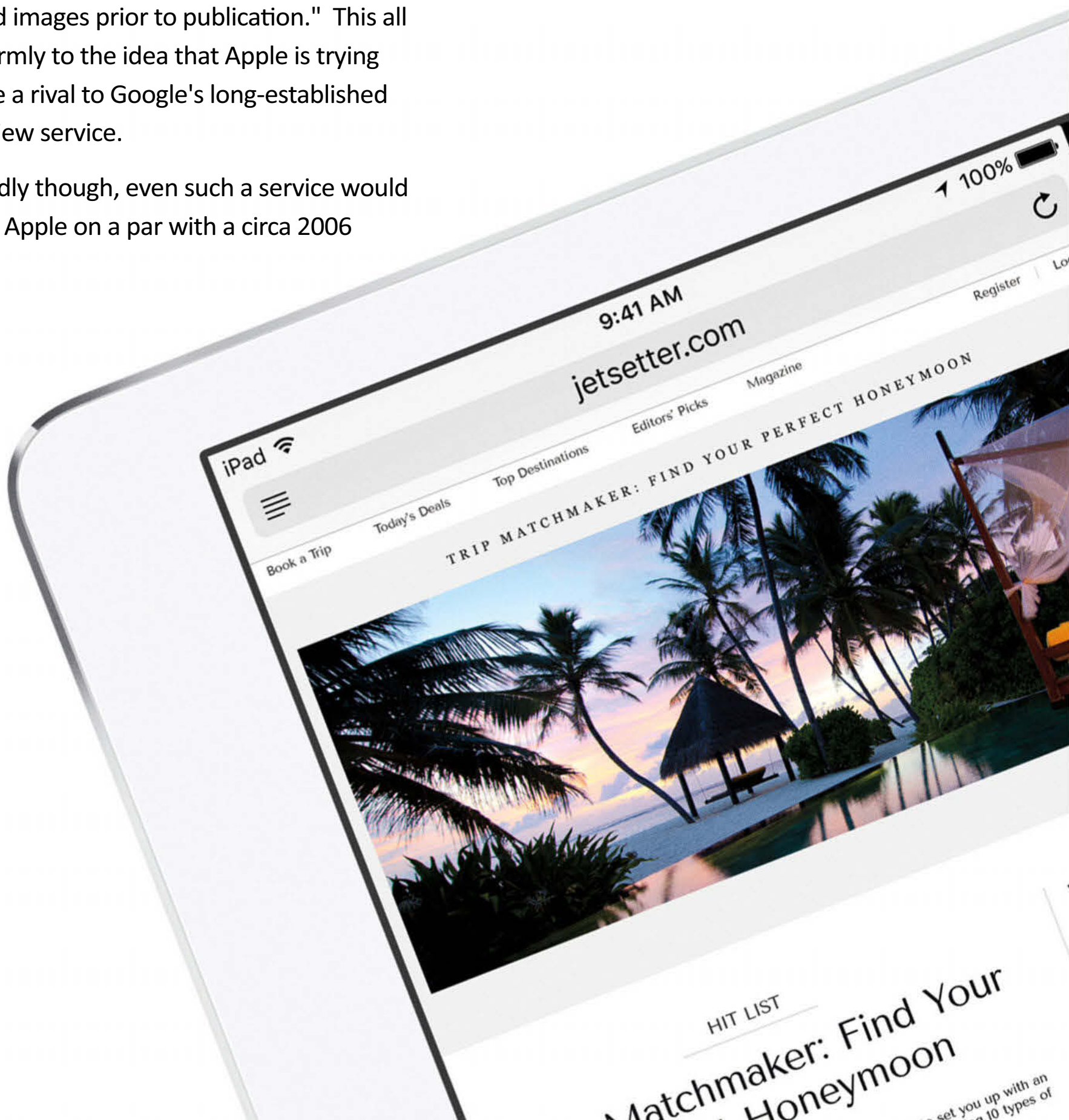


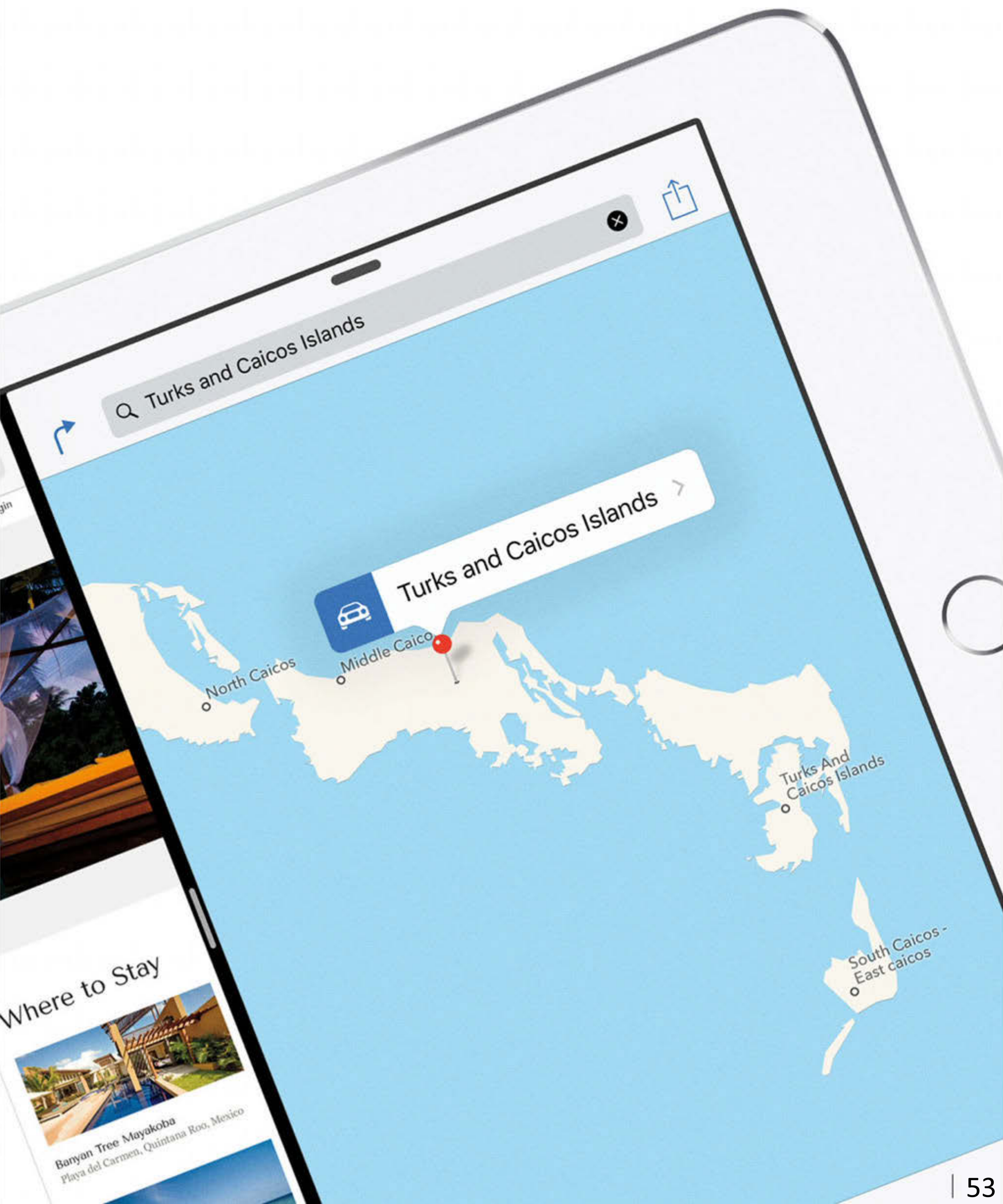
MAPS ALSO A RENEWED FOCUS

Finally, no one keeping track of Apple's post-WWDC goings-on could possibly miss the fact that it is now sending cars onto American, British and Irish streets to gather data for improving its Maps service.

The fact that images were to be among that data was effectively confirmed by a statement on the news on Apple's website that it would "blur faces and license plates on collected images prior to publication." This all points firmly to the idea that Apple is trying to create a rival to Google's long-established Street View service.

Admittedly though, even such a service would only put Apple on a par with a circa 2006





Q Turks and Caicos Islands

Turks and Caicos Islands

North Caicos

Middle Caico

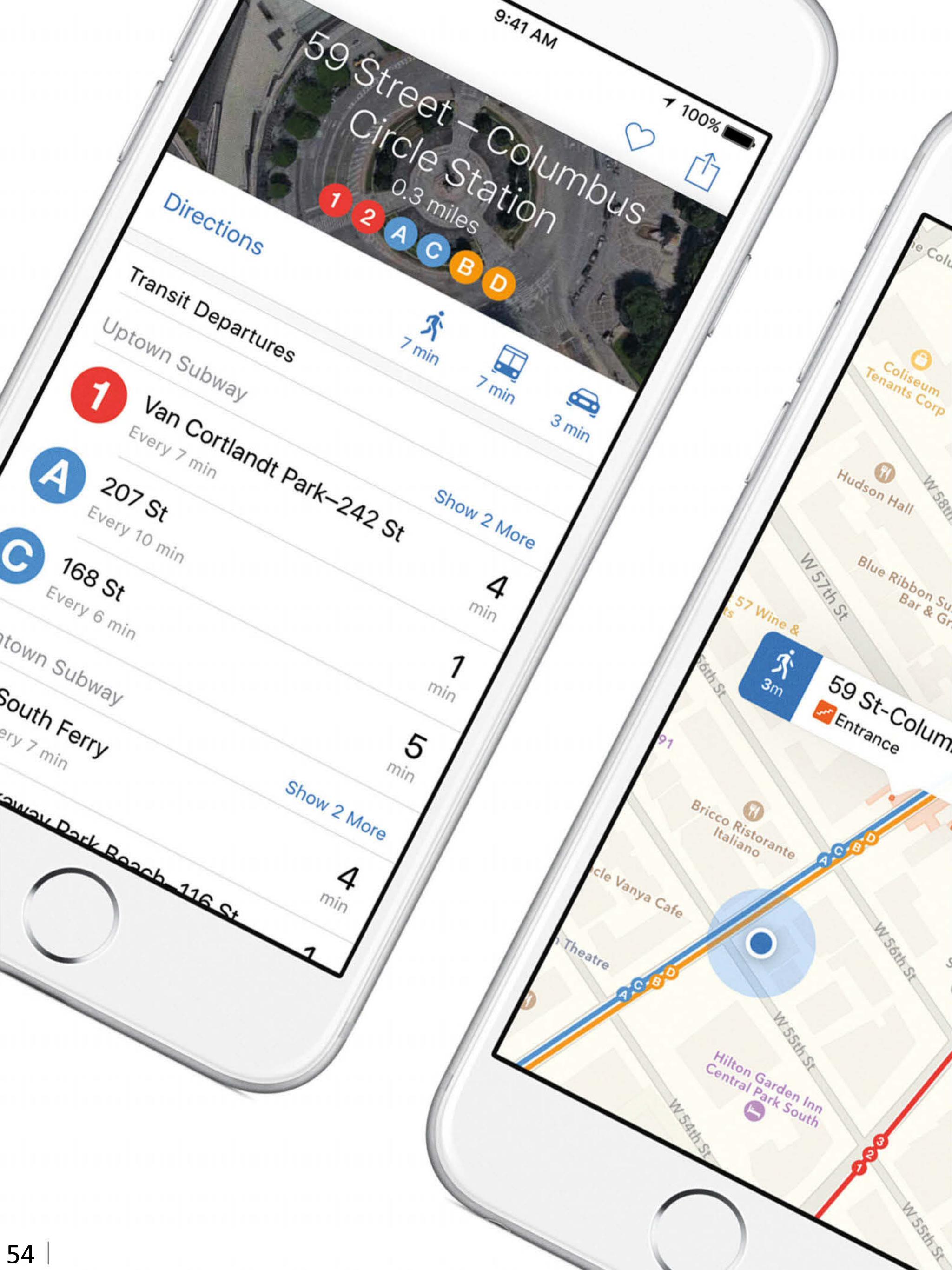
Turks And Caicos Islands

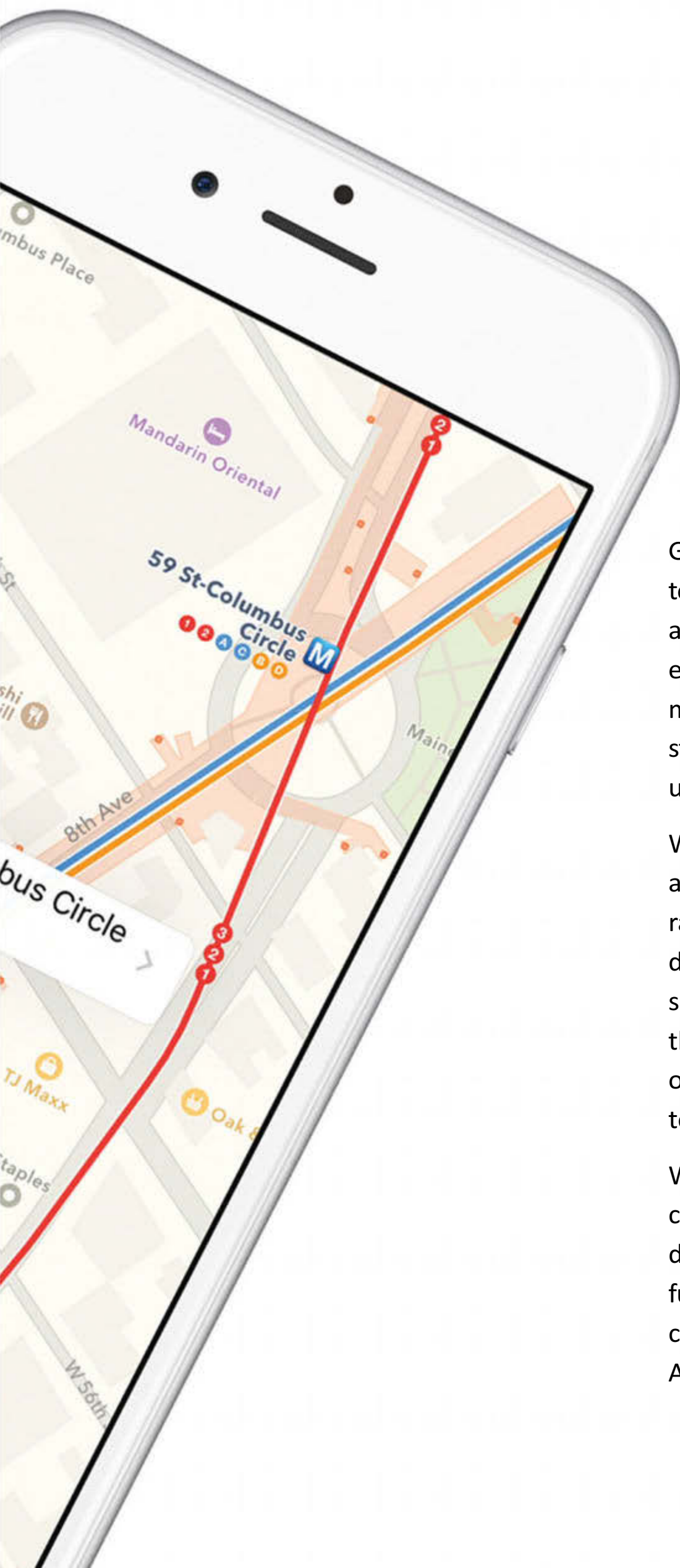
South Caicos - East caicos

Where to Stay



Banyan Tree Mayakoba
Playa del Carmen, Quintana Roo, Mexico





Google in this area. To truly take the challenge to the search giant in the year 2015 as far as mapping is concerned, one would surely expect the Cupertino firm to create much more detailed and nuanced maps of city streets, as Google and others are currently using to assist self-navigating vehicles.

Who knows... if there are other data acquisition systems in those cars such as radar or laser scanners, Apple might be doing precisely this. But it remains to be seen what exactly the company is up to in this area, as could be said of so many areas of the work of this still notoriously secretive technology trailblazer.

Whatever you think of Apple, it is still coming up with new and exciting ideas and developments, as will doubtless play out in fuller form in the months to come. Really - could there be a more exciting time to be an Apple fan? ■

by Benjamin Kerry & Gavin Lenaghan

ONCE-OUSTED TWITTER CEO GETS 2ND CHANCE TO RUN SERVICE

Twitter once dumped co-founder Jack Dorsey as its CEO because he was deemed unqualified for the job. Now, the short-messaging service is giving Dorsey a second chance, at least temporarily, to prove he can turn Twitter into a profitable business and lure more people into sharing tidbits of news, entertainment, insight and tedium.

Dorsey's return as Twitter's interim CEO, effective July 1, is the latest peculiar twist at a San Francisco company teeming with the drama of a soap opera through much of its nine-year history.



Even Twitter's origins are a matter of dispute. Dorsey has said he came up with the idea on his own while at a San Francisco playground. That accounts conflicts with another Twitter co-founder, Noah Glass, who said he and Dorsey came up with the concept while sitting in a car parked on a rain-slickened street in San Francisco at the end of an evening drinking vodka.

Here's quick look at the cast of characters that have passed through Twitter's revolving CEO door:

JACK DORSEY

A one-time punk rocker who once wore a nose ring, Dorsey is sometimes touted as the technology industry's next Steve Jobs - a comparison that he has never discouraged.

Dorsey's appointment as Twitter's interim CEO draws more parallels with Jobs, Apple's co-founder. After being ousted from Apple in the mid-1980s, Jobs came back as the company's interim CEO in 1997 and then stayed on oversee the creation of the iPod, iPhone and iPad.

While running Apple, Jobs also was CEO of computer animation pioneer Pixar. Dorsey, 38, will remain CEO at another San Francisco company, mobile payment processor Square, while guiding Twitter.

Dorsey should be highly motivated to lift Twitter's stock price, which has plunged by about 30 percent since the late April release of its first-quarter results amplified investor concerns about the company's uninterrupted history of losses. He owns a 3.6 percent stake in Twitter currently worth about \$850 million.





EVAN WILLIAMS

Williams, a Twitter co-founder who grew up as a Nebraska farm boy, cast aside Dorsey as CEO in 2008. At that time, Williams was considered to be a better suited leader as Twitter tried to mature from a fun-loving startup plagued by frequent service outages.

As part of the change in command, Dorsey handed over the voting rights of his Twitter stock to Williams. Dorsey regained those rights when Twitter completed its initial public offering of stock in November 2013.

Williams remains a Twitter director and the company's largest stockholder with a 7.8 percent stake worth \$1.8 billion.





DICK COSTOLO

Twitter turned to this former stand-up comic as he got more serious about the business side of things. After joining Twitter as its chief operating officer in 2009, Costolo replaced Williams as CEO less than a year later.

Costolo brought more stability to Twitter's service by building more data centers to handle all the tweets. He also oversaw a period of rapid user and employee growth while injecting ads into Twitter's stream of tweets. Those achievements have been eclipsed by his inability to come up for a formula for making money at Twitter. Many analysts also blame Costolo for the structure of Twitter's service, which has been criticized as being too complicated for casual users to understand and navigate.

Not long after he took over the reins, Costolo convinced Dorsey to come back to Twitter as an adviser - a role that cracked the door for Dorsey's imminent return as interim CEO.

'JURASSIC WORLD' BITES OFF BIGGEST GLOBAL DEBUT OF ALL TIME

Dinosaurs are anything but extinct at the box office.

"Jurassic World," the fourth film in the series, became the highest global opener of all time with a staggering \$511.8 million in its first days in theaters. It also devoured a number of domestic box office records with a \$204.6 million take, the Rentrak media-measurement company estimated on Sunday.

In addition to setting a record for 2015, "Jurassic World" is now the second-highest domestic opening of all time, right behind "Marvel's The Avengers" which took in \$207.4 million in 2012. By the time Monday actuals roll in, there is a chance the film could dethrone "Avengers."



It has been 14 years since there has been a new “Jurassic” film in theaters, and the combination of cinematic grandeur, nostalgia and awareness helped “Jurassic World” far surpass analyst predictions going into the weekend, which had the film on track for a \$125 million opening.

“This over-performed in a way that I’ve never seen,” Rentrak’s Senior Media Analyst Paul Dergarabedian said. “It broke the box office sound barrier.”

Universal Pictures and Legendary co-financed the \$150 million, PG-13 rated film. Audiences in every quadrant turned out to see the film in theaters. According to exit polls, 39 percent were under the age of 25, signifying the massive interest of both a new generation and the continued enthusiasm of those who saw “Jurassic Park” in 1993.

Also, audiences shelled out the extra money to see the film in the biggest format possible. About 48 percent of domestic audiences opted for 3D.

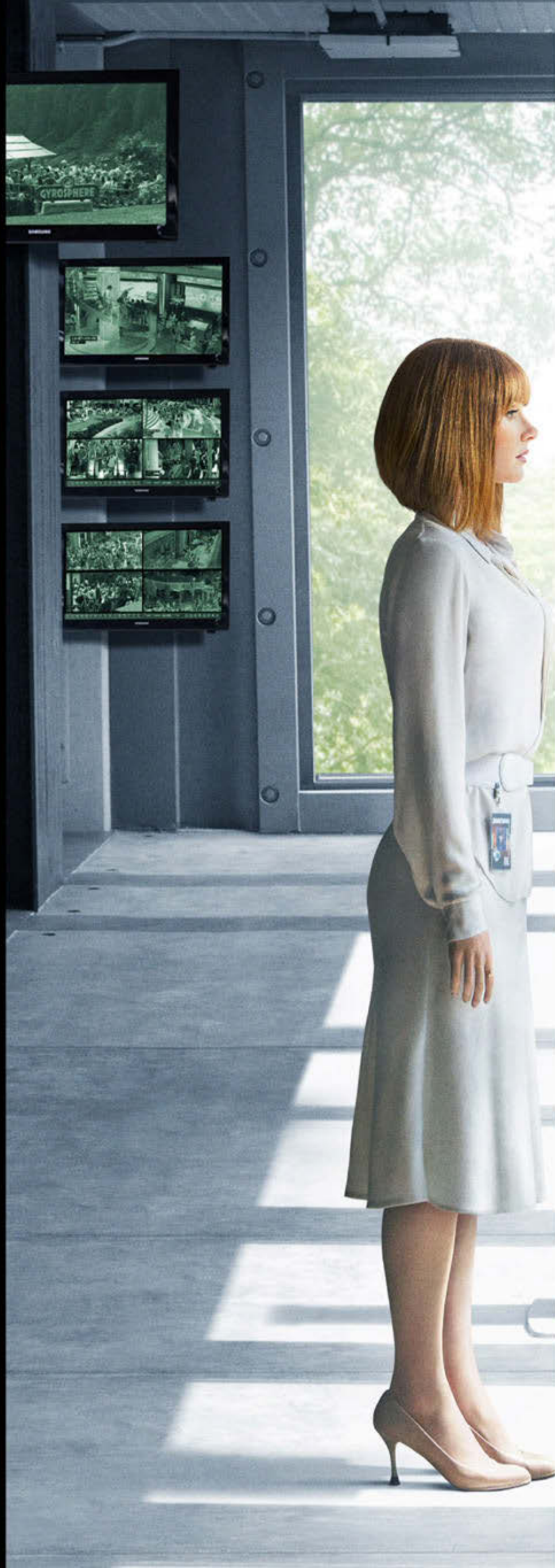
“It is extraordinary. The film has resonated with audiences around the world,” said Nick Carpou, Universal’s president of domestic distribution.

Directed by Colin Trevorrow and executive-produced by Steven Spielberg, “Jurassic World” is the third in a series of blockbusters for star Chris Pratt, who also starred in the 2014 box office hits “Guardians of the Galaxy” and “The Lego Movie.”

“He’s like Jimmy Stewart with a leather vest and muscles,” Dergarabedian said. “He’s a great modern-day action hero.”

This is also likely not the last “Jurassic” film audiences will see. Pratt has stated in interviews that he has signed on for future installments. But right now, Universal is focusing on what’s in theaters.

“Jurassic World” is just the latest hit for Universal in 2015, following “Fifty Shades of Grey” and “Furious 7.”





No studio even tried to compete with the unbeatable dinosaurs this weekend, and thus holdovers populated the rest of the top five. Melissa McCarthy's "Spy" earned \$16 million in its second weekend in theaters, bringing its domestic total to \$56.9 million. "San Andreas" added another \$11 million, and "Insidious Chapter 3" and "Pitch Perfect 2" took the fourth and fifth spots, with \$7.3 million and \$6 million, respectively.

The dino-sized debut of "Jurassic World" is of utmost importance to the industry, too, which has seen three consecutive down weekends in what was supposed to be a record-setting summer.

"We got the wind back in the summer sails," said Dergarabedian, citing upcoming films like "Inside Out," "Mission: Impossible-Rogue Nation" and "Ted 2" as some of the big films on the way. "This gets the summer back on track."









Estimated ticket sales for Friday through Sunday at U.S. and Canadian theaters, according to Rentrak. Where available, the latest international numbers for Friday through Sunday are also included. Final domestic figures will be released Monday.

1."Jurassic World," \$204.6 million (\$307.2 million international).

2."Spy," \$16 million (\$13.5 million international).

3."San Andreas," \$11 million (\$42.5 million international).

4."Insidious Chapter 3," \$7.3 million (\$6.7 million international).

5."Pitch Perfect 2," \$6 million (\$2 million international).

6."Entourage," \$4.3 million (\$1.8 million international).

7."Mad Max: Fury Road," \$4.1 million (\$5.4 million international).

8."Avengers: Age of Ultron," \$3.6 million (\$2 million international).

9."Tomorrowland," \$3.4 million (\$4.6 million international).

10."Love & Mercy," \$1.8 million (\$60,000 international).

JURASSIC



Estimated ticket sales for Friday through Sunday at international theaters (excluding the U.S. and Canada), according to Rentrak:

1. "Jurassic World," \$307.2 million.
2. "San Andreas," \$42.5 million.
3. "Spy," \$13.5 million.
4. "Insidious Chapter 3," \$6.7 million.
5. "Mad Max: Fury Road," \$5.4 million.
6. "Tomorrowland," \$4.6 million.
7. "Hamari Adhuri Kahaani," \$4.1 million.
8. "Stand by Me Doraemon," \$4 million.
9. "Pitch Perfect 2" and "Avengers: Age of Ultron," \$2 million.
10. "Entourage," \$1.8 million.

*E3
ELECTRONIC
ENTERTAINMENT
EXPO*





ELECTRONIC ARTS HYPES 'STAR WARS' GAMES AT E3

The Force is with Electronic Arts.

The video game publisher heavily focused on its forthcoming "Star Wars" games during a briefing Monday at the Electronic Entertainment Expo.

EA showed off an extended look at the upcoming multiplayer game "Star Wars: Battlefront." The PlayStation 4 footage showcased a land-air skirmish between Empire and Republic forces on the icy planet Hoth, culminating with Luke Skywalker and Darth Vader locking light sabers.

"Today, by far the best place to truly lose yourself and interact with 'Star Wars' is video games," senior producer Sigurlina Ingvarsdottir told the crowd inside the Shrine Auditorium.

EA also announced an expansion for the online role-playing game "Star Wars: The Old Republic" dubbed "Knights of the Fallen Empire" and a new mobile collectable card game called "Star Wars: Galaxy of Heroes."

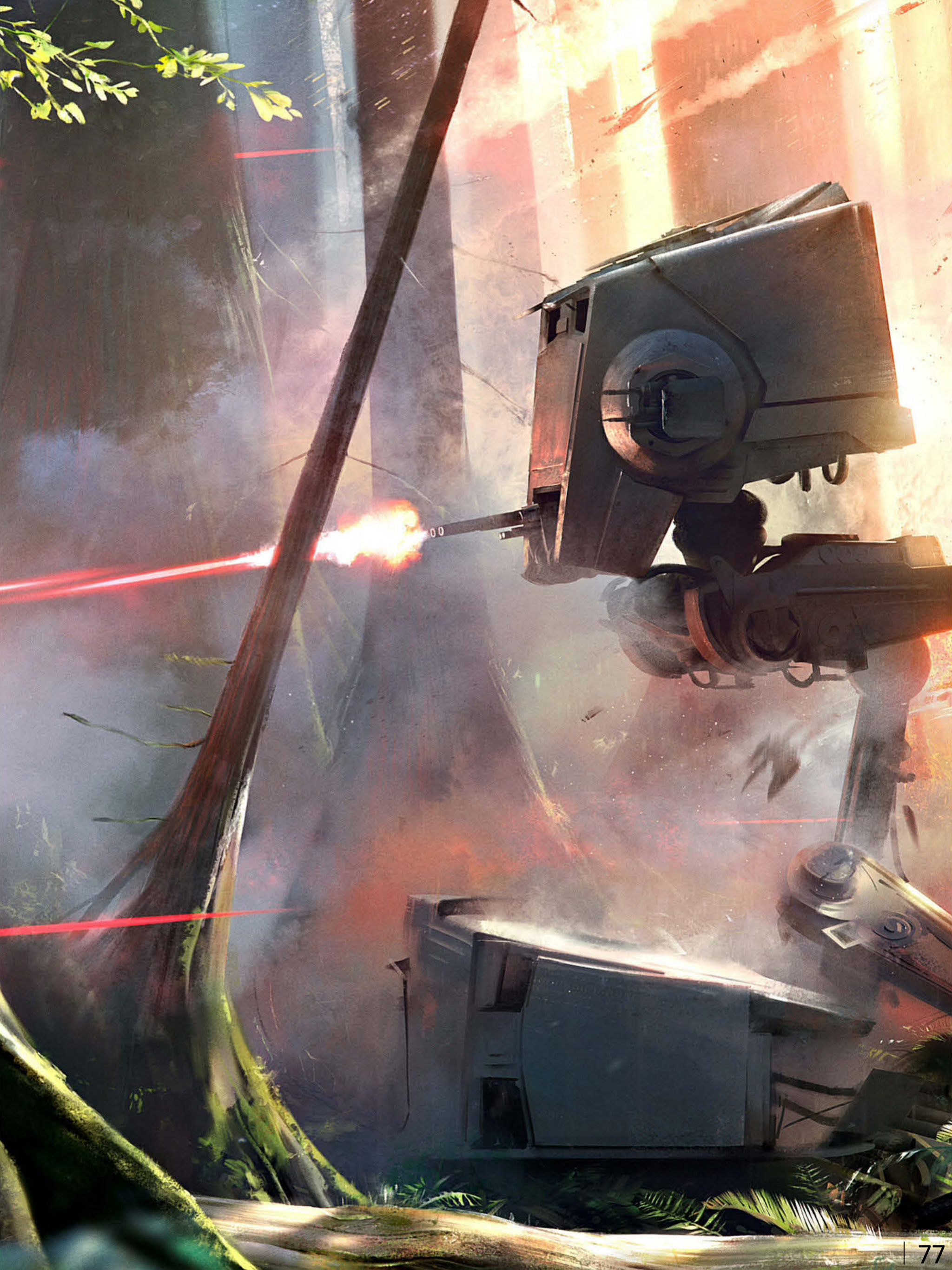
Other titles teased included the cartoony shooter sequel "Plants vs. Zombies: Garden Warfare 2," the free-running romp "Mirror's Edge: Catalyst," a photorealistic rendition of racer "Need for Speed" and a new platformer about a creature made of yarn called "Unravel."

Besides "Star Wars," EA spent a considerable chunk of its 90-minute presentation on sports installments "NHL 16," "Madden NFL 16," "NBA Live 16" and "FIFA 16." Soccer great Pele appeared on stage, and EA premiered a "FIFA 16" trailer narrated by him.

Online:

<http://starwars.ea.com>









UBISOFT'S 'GHOST RECON,' 'FOR HONOR' UNVEILED AT E3

Ubisoft debuted a trio of new games at the Electronic Entertainment Expo.

The video game publisher unveiled the superhero-themed follow-up "South Park: The Fractured But Whole," the original combat game "For Honor" and open-world "Tom Clancy's Ghost Recon: Wildlands" on Monday during its E3 briefing.

"South Park" creators Trey Parker and Matt Stone were on hand to debut "The Fractured But Whole," a sequel to the role-playing game "South Park: The Stick of Truth."

"At the end of 'Stick of Truth,' we learned how to make video games," Parker joked.

The multiplayer-focused brawler "For Honor" will pit versions of knights, samurais and Vikings against each other on battlefields.

"Ghost Recon: Wildlands" transports the espionage franchise to a virtual rendition of Bolivia. "Wildlands" marks the first time the "Ghost Recon" series has been set in an open world.

Ubisoft also brought star power to its Orpheum Theatre stage presentation with Angela Bassett unveiled as the new chief in "Tom Clancy's Rainbow Six: Siege" and Jason Derulo performing "Want To Want Me." The pop star's music will appear in the choreography game "Just Dance 2016."

Other titles teased included the London-set "Assassin's Creed: Syndicate" and multiplayer action title "Tom Clancy's The Division."

Online: <https://www.ubisoft.com>

SONY'S 'UNCHARTED 4,' 'LAST GUARDIAN' CAPTURE E3 ATTENTION

Nathan Drake is back in action.

Sony capped off its game-filled Electronic Entertainment Expo briefing Monday night with a bullet-riddled demonstration of "Uncharted 4: A Thief's End," the forthcoming action-adventure starring the charismatic treasure hunter.

The preview showed Drake and mentor Victor "Sully" Sullivan engaging in a firefight on foot before evading enemies through city streets in a jeep. However, gamers eager to play the latest installment were told they'll have to wait until 2016.

Sony kept most of the focus of its trade show presentation on games coming to the PlayStation 4 console, demonstrating such titles on stage as the sci-fi exploration game "No Man's Sky" and the impressionistic platformer "The Last Guardian," a title that was originally teased six years ago at E3 2009.

"I could not be happier standing here today," said Shuhei Yoshida, president of Sony Computer Entertainment Worldwide Studios. "You don't know how long I have waited for this moment."

Sony spent much of its time in the E3 spotlight promoting exclusive content coming to PS4s for such games as the military shooter sequel "Call of Duty: Black Ops 3," Caped Crusader saga "Batman: Arkham Knight," Victorian-era stealth game "Assassin's Creed: Syndicate" and sci-fi shooter "Destiny."

Alex Evans, co-founder of "LittleBigPlanet" developer Media Molecule, announced his newest creation: "Dreams," a trippy puppeteering game where users three-dimensionally draw characters and props together.









"In 2015, everything is a remix," said Media Molecule co-founder Alex Evans.

Other games hyped Monday included a new rendition of "Hitman," quirky first-person exploration game "Firewatch," warrior-versus-robots romp "Horizon: Zero Dawn" and a high-definition remake of "Final Fantasy VII."

Yu Suzuki, the director of the beloved "Shenmue" series, came on stage to petition gamers to crowd-fund a "Shenmue 3" nearly 15 years after open-world "Shenmue 2" was released.

Project Morpheus, Sony's virtual reality headset that works in concert with the PS4, was only briefly mentioned during the presentation. The gaming and electronics giant previously announced the VR system would be out in spring 2016 but hasn't specified a price.

Andrew House, president and CEO of Sony Computer Entertainment, said a multiplayer arena battle game for Morpheus called "Rigs" would be available for attendees to try this week on the floor of the E3 show at the Los Angeles Convention Center.

"It's e-sports, Morpheus-style," House said.

Beyond games, Sony declared it was expanding its PlayStation Vue online TV service to Los Angeles and San Francisco on Monday night, broadening availability from when it launched in March in New York, Chicago and Philadelphia. The cable alternative, starting at \$50 a month, includes local TV stations affiliated with CBS, NBC, Fox, and pay TV channels such as AMC, Bravo, CNN and Comedy Central. The service is available on PS4 and PlayStation 3 consoles.

Online:

<http://www.playstation.com>

ANGELA BASSETT TALKS PLAYING BOSS IN 'RAINBOW SIX' GAME

Angela Bassett is taking on the mantle of "Six," the codename for the leader of the elite counter-terrorism group depicted in the video game series "Tom Clancy's Rainbow Six."

Bassett was unveiled Monday during a Ubisoft news conference at E3 as the latest "Six" in the upcoming "Rainbow Six: Siege" installment of the publisher's long-running shooter series. The character has always been portrayed as male in past "Rainbow Six" games, as well as in Clancy's original novel.

"We've known for quite some time we've been looking to cast a female actress for 'Six' this time around," said "Rainbow Six" animation director Scott Mitchell. "Angela Bassett was one of our top choices from the beginning. We were looking for someone who could deliver a strong, commanding performance."

In the game, players will portray one of several international operators under the command of Bassett's character, akin to "M" in the James Bond franchise. It's a formidable position that's not entirely foreign to the veteran actress. On film, Bassett has played the head of the Secret Service in "Olympus Has Fallen," a CIA chief in "This Means War" and an ambassador in "Survivor."

However, the technical requirements for capturing Bassett's virtual performance for "Rainbow Six: Siege," were all new to the "American Horror Story" star. She donned a motion-capture suit and performed within a high-tech sphere comprising hundreds of cameras focused on her facial experiences.

"It was a layering technique, which is very different from film, but it was very, very interesting," Bassett said.

Ahead of her E3 debut, Bassett spoke with AppleMagazine about her part in the game, which is set for release Oct. 13:





AM: Why were you interested in this role?

Bassett: I don't have much experience with video games, especially not at this high level. Whenever I get an opportunity to go in another direction, I do. I'm very aware of media and women in the media and the way we come across. I thought this would be a very strong look, as a woman and as a black woman. For myself, it's a way to keep current. I just wanted to have an opportunity to be part of something like that.

AM: Were you aware of the many criticisms how women and African-Americans are portrayed in games?

Bassett: I wasn't at first. I have a cousin who is very much into this world. He told me this would be a big, big, big deal. I said, "Really?" There have been opportunities in film where the part was a male, and they've changed it for me, and I've been able to bring it to life. I've always liked that. This was another opportunity to do that. To hear that in this world, women are not usually in this role, that was very exciting news to me.



AM: How did you interpret the role of the deputy director of Team Rainbow?

Bassett: I've often played that sort of character - the boss, the head, the one in charge. I've done it in various movies. In that respect, it was familiar to me, but the world of games, how they put it all together, that was a totally different and exciting to me. I was like a kid on the first day of school. I had lots of questions.

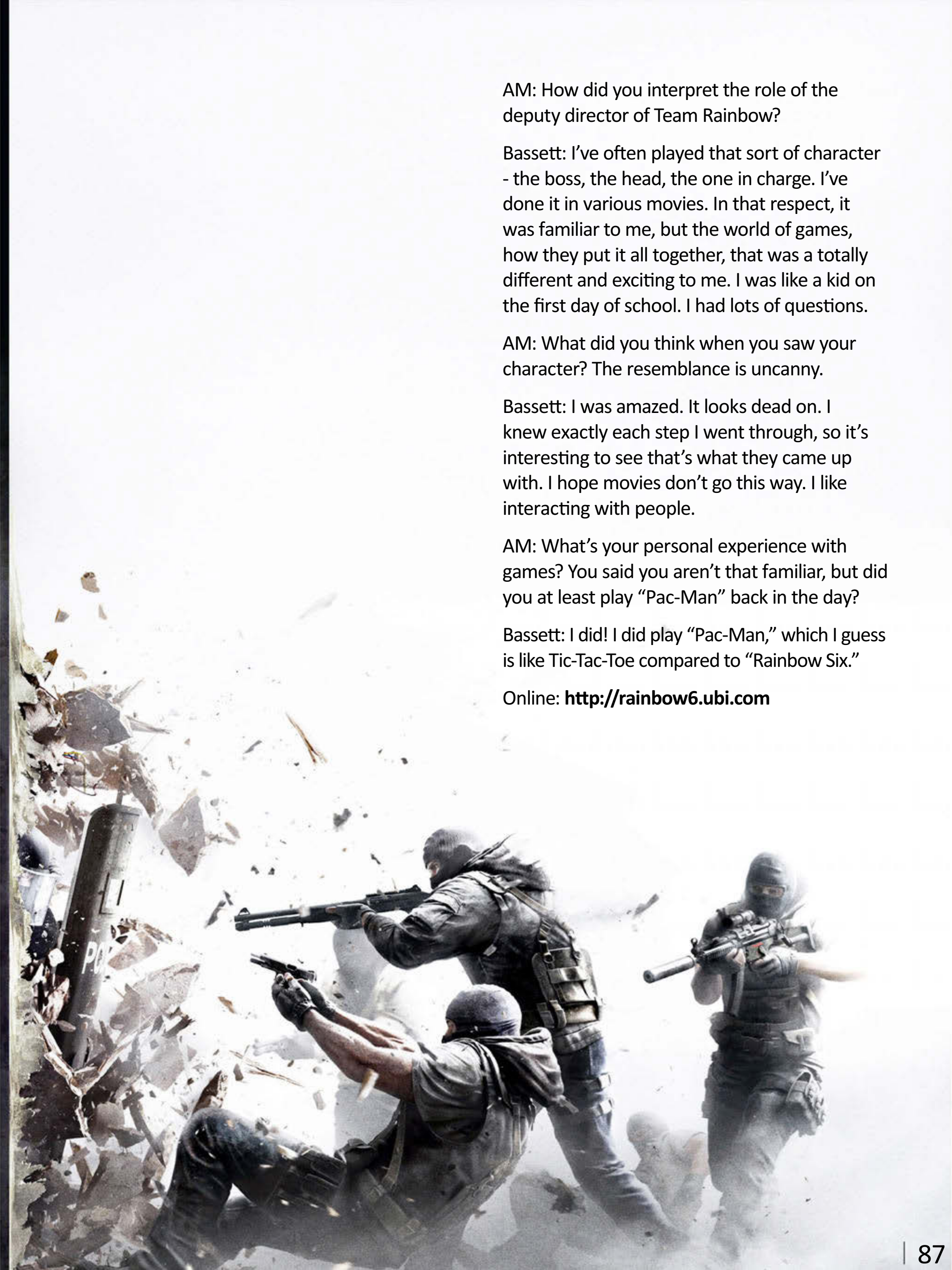
AM: What did you think when you saw your character? The resemblance is uncanny.

Bassett: I was amazed. It looks dead on. I knew exactly each step I went through, so it's interesting to see that's what they came up with. I hope movies don't go this way. I like interacting with people.

AM: What's your personal experience with games? You said you aren't that familiar, but did you at least play "Pac-Man" back in the day?

Bassett: I did! I did play "Pac-Man," which I guess is like Tic-Tac-Toe compared to "Rainbow Six."

Online: <http://rainbow6.ubi.com>







E3 BUZZ: WOMEN TRIUMPH, KINECT VANISHES AT E3

Seen and heard as the annual Electronic Entertainment Expo gears up for its three-day run at the Los Angeles Convention Center:

For the longest time, Lara Croft of “Tomb Raider” was the biggest female star in video games - mainly because she didn’t have much competition.

Things are changing, though, with game companies finally waking up to the realization that women make up nearly half of their audience. So at this year’s E3, we’re seeing more heroines like Emily Kaldwin, the assassin in Bethesda Softworks’ “Dishonored 2.” Microsoft’s “Beyond Eyes” tells the tale of Rae, a blind girl whose other senses are enhanced. Sony’s “Horizon: Zero Dawn” features a female hunter on a planet where mechanical dinosaurs run rampant.

Meanwhile, EA Sports’ “FIFA 16” brings women’s teams to the soccer pitch. Rooftop-running athlete Faith makes her long-awaited return in Electronic Arts’ “Mirror’s Edge Catalyst.” And, of course, Lara herself is back in Square Enix’s “Rise of the Tomb Raider.”

There are also games like Bethesda’s “Fallout 4,” EA’s “Mass Effect: Andromeda” and Ubisoft’s “Assassin’s Creed: Syndicate” that let you play as either a man or a woman. And even ultra-macho military franchises like “Halo” and “Gears of War” include female warriors in their squads.

Also encouraging: More women have appeared this year on the E3 stages where companies are showcasing their new games. “Mirror’s Edge,” EA’s “Star Wars: Battlefront” and Ubisoft’s “Rainbow Six: Siege” were just a few of the high-profile titles presented by female developers. As “Beyond Eyes” director Sherida Halatoe put it, “If we open ourselves up to new experiences, it can be a beautiful world.”

Five years ago, Microsoft introduced its Kinect motion control device with a flamboyant E3 extravaganza starring Cirque du Soleil.

This year? Kinect didn't even merit a mention at Microsoft's Xbox show. One presenter blurted a Kinect voice command, but the device itself doesn't even appear in most pictures of the Xbox One.

Sony, which has put far less emphasis on its PlayStation Move doodad, didn't bother mentioning during its presentation. At least Nintendo's Wii U still incorporates the gimmick, last time we checked.

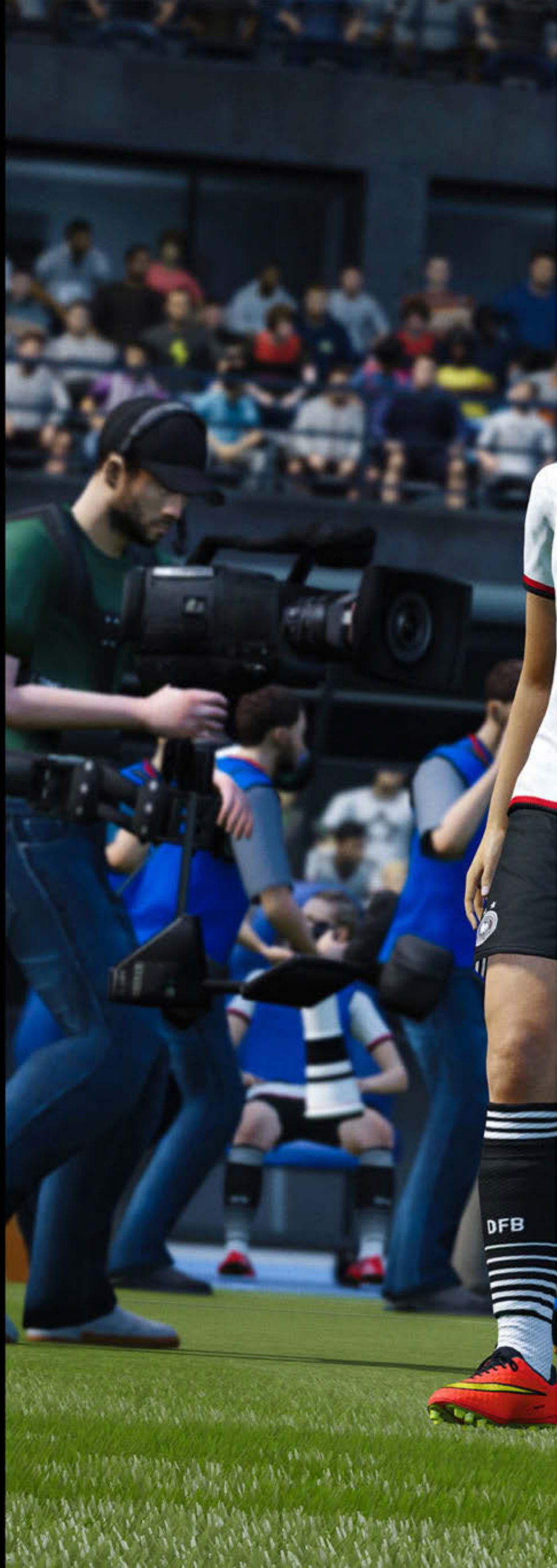
So what's taking motion control's place? "Virtual reality," with both companies promising immersion in three-dimensional worlds via wraparound headsets. Microsoft's has adopted the Oculus Rift for use with the Xbox One and PCs; Sony has its own Project Morpheus.

Can virtual reality thrive where motion control stumbled? We'll check back in 2020.

Celebrities, no matter how much we love them, don't thrive during E3 presentations. The attendees are there for computer-generated spectacle, not to watch Kobe Bryant fumble with video-game controls (as he did in 2011).

So even an undisputed legend like Pele, who appeared this year to promote "FIFA 16," can bring the show to a screeching halt. Jason Derulo may be a chart-topper, but he wins this year's Flo Rida Memorial Trophy for Awkward Performance promoting Ubisoft's "Just Dance." Neither was greeted with the kind of applause that was received by video game designer Fumito Ueda, creator of the cult classics "Ico" and "Shadow of the Colossus," and the new "The Last Guardian."

But then we have Matt Stone and Trey Parker, the brains behind "South Park." They





surprised the Ubisoft audience with a trailer for the forthcoming “South Park: The Fractured but Whole,” then treated us to a profanity-filled Q&A with host Aisha Tyler. Stone acknowledged saying they’d never make another game after last year’s “The Stick of Truth,” but joked that they’d just figured out what they were doing by the end of that game’s development and didn’t want to let it go to waste.

He expressed all that in words I can’t repeat in an AP story. That’s knowing your audience.

Buzziest game announcements of the pre-E3 showcases:



- Bethesda's postapocalyptic role-playing epic "Fallout 4."
- Sony's boy-meets-monster love story "The Last Guardian."
- EA's parkour-happy "Mirror's Edge Catalyst."
- Sony's "Dreams," a freaky dive into the unconscious mind for the creators of "LittleBigPlanet."
- Ubisoft's "South Park: The Fractured but Whole," in which the boys become superheroes.



BETHESDA KICKS OFF E3 WITH 'DOOM,' 'FALLOUT 4'

Bethesda jump started the Electronic Entertainment Expo by showing off the latest installments of "Fallout" and "Doom."

The video game publisher launched this year's annual video game extravaganza Sunday night with its first-ever E3 press conference at the Dolby Theatre.

Bethesda Softworks spent most of its 90-minute briefing showcasing scenes from both a new edition of the hellish first-person shooter "Doom" and the post-apocalyptic role-playing saga "Fallout 4."

"I think we can all agree that tonight starts a week with E3 that is the world's best week of entertainment ever," said Bethesda Game Studios director Todd Howard.

Howard went on to detail how the character creation, settlement construction and combat systems work in "Fallout 4" amid the game's virtual rendition of Boston plagued by a nuclear attack. He announced "Fallout 4" would be released Nov. 10.

In addition to "Fallout 4," Howard said a mobile simulator game called "Fallout Shelter" would debut immediately following the conference, and a companion app that mimics the game's Pip-Boy doodad on smartphones would come out alongside "Fallout 4" this fall.

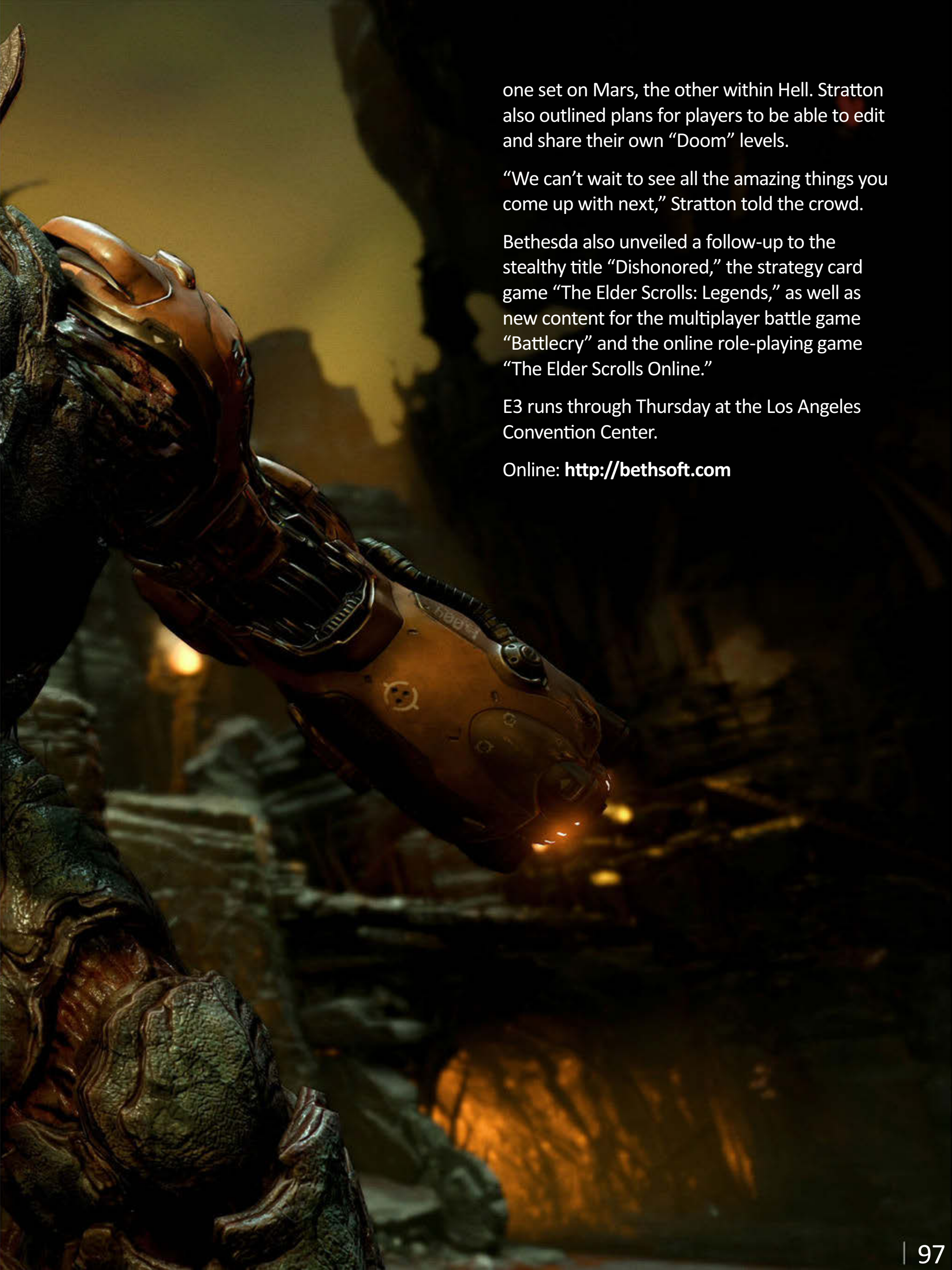
"Yes, it's a second-screen experience," said Howard. "Usually, I find second-screen experiences are generally just stupid gimmicks, but as far as stupid gimmicks go, it's the best (expletive) one."

The briefing began with id Software executive producer Marty Stratton unearthing a new "Doom," which is set to debut in spring 2016. The demon-blasting action focused on shotgun shooting and skull cracking on a pair of levels:









one set on Mars, the other within Hell. Stratton also outlined plans for players to be able to edit and share their own “Doom” levels.

“We can’t wait to see all the amazing things you come up with next,” Stratton told the crowd.

Bethesda also unveiled a follow-up to the stealthy title “Dishonored,” the strategy card game “The Elder Scrolls: Legends,” as well as new content for the multiplayer battle game “Battlecry” and the online role-playing game “The Elder Scrolls Online.”

E3 runs through Thursday at the Los Angeles Convention Center.

Online: <http://bethsoft.com>

YOUTUBE TO LAUNCH APP, SITE DEDICATED TO GAMING

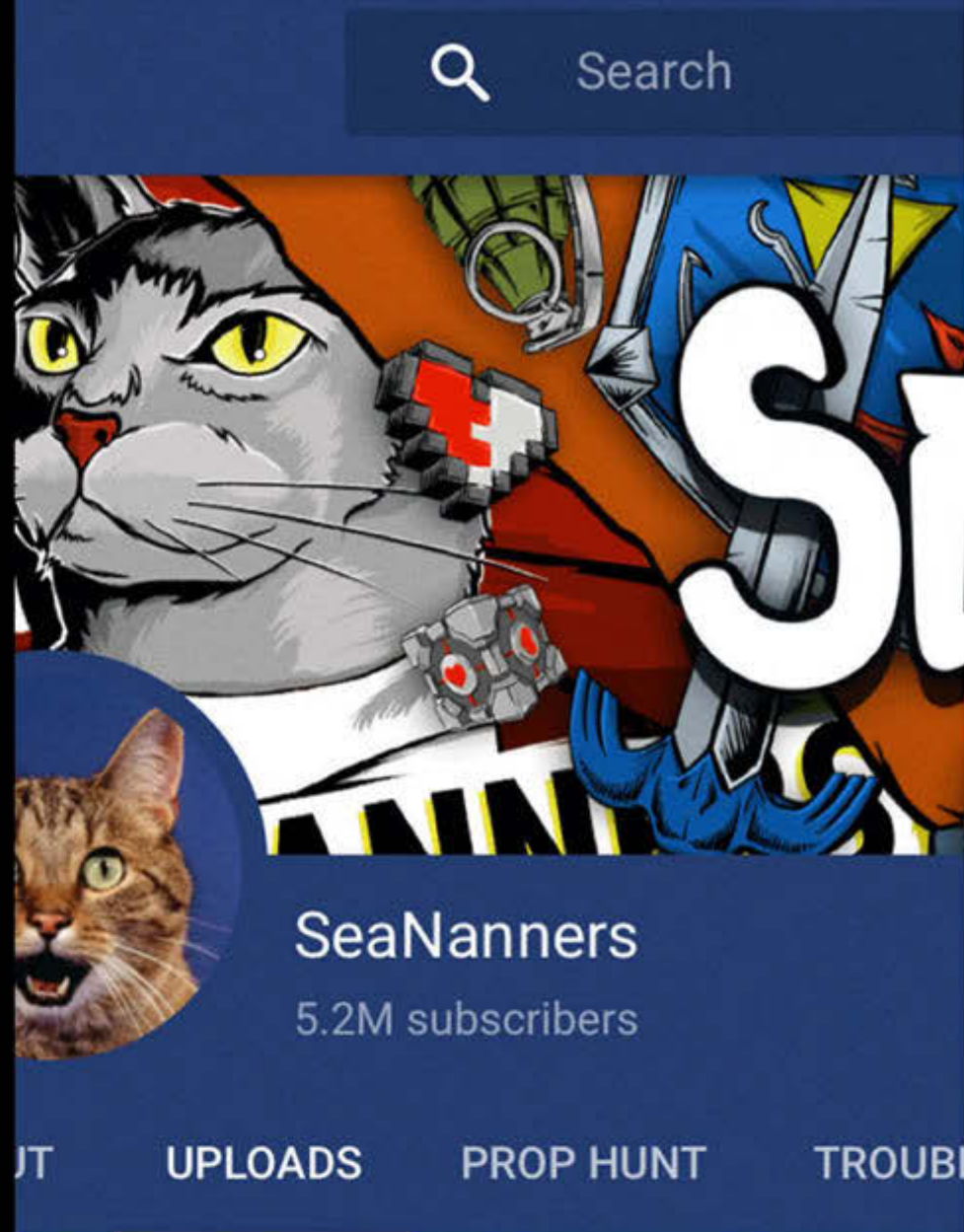
YouTube is seeking to win over gamers.

The online video giant announced plans ahead of next week's Electronic Entertainment Expo to launch a separate app and site specifically for fans of video games.

Ryan Wyatt, YouTube's global head of gaming content, unveiled YouTube Gaming during an event Friday at YouTube Space LA, one of the site's production facilities. He said YouTube Gaming will be a destination for users to find gaming videos, live streams and Internet personalities.

"Despite the crazy usage that gaming drives on YouTube, we've never really built gamers the experience that they deserve," said Wyatt. "That's something that changes today."

The app and site, which is scheduled to debut in the U.S. and U.K. later this summer, will feature individual pages dedicated to more than 25,000 games.





LE IN TERRORIST TOWN

THE HIDDEN

GARRY'S MOD MURDER

HIDE AND SEEK!

GA

NEWEST - OLD



PEEPING TOM (Garry's Mod Prop Hunt)

1 day ago • 1M views



ZOMBIE GOAT & BIG ANNOUNCE
(Goat Simulator)

2 days ago • 766K views



YouTube product designer Jonathan Terleski demonstrated that if a user began searching for the word “call” on the YouTube Gaming app, the military shooter “Call of Duty,” not the Carly Rae Jepsen tune “Call Me Maybe” would appear first.

YouTube is also seeking to make it easier for users to broadcast live and competitive gaming, known as e-sports, by creating singular links that can be shared, removing the need to schedule a broadcast and promoting live broadcasts.

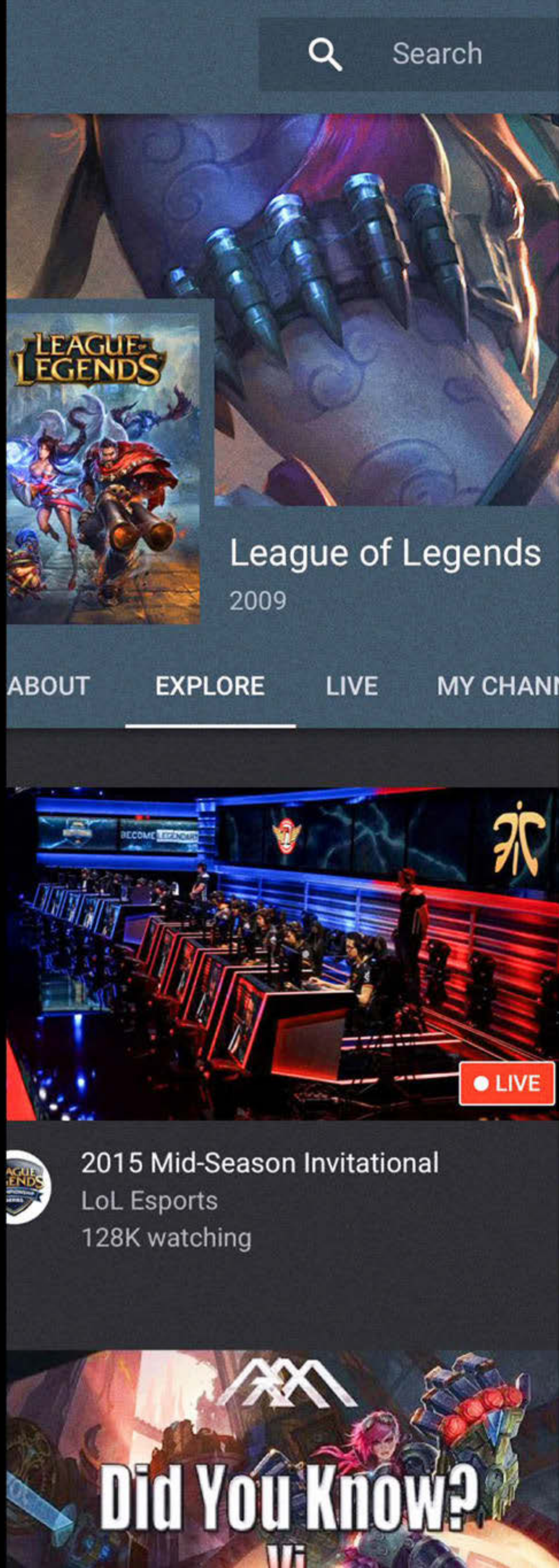
“YouTube Gaming is built from the ground up for gamers, by gamers,” said Wyatt. “No longer is gaming going to be lost in a sea of content. We’re unleashing a brand-new user experience that puts games front and center. That includes live gaming, as well.”

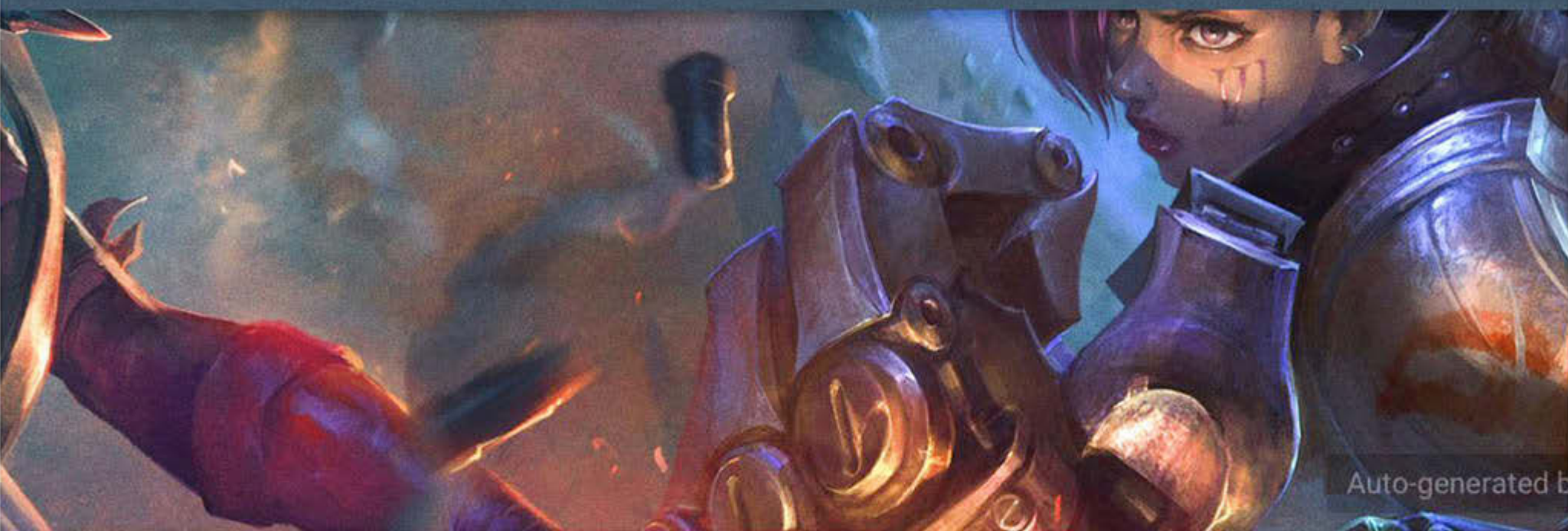
The move by Google-owned YouTube takes direct aim at Twitch, the gaming-centric streaming video site acquired by Amazon last year for nearly \$1 billion. While YouTube remains the dominant online video site, Twitch has solidified itself over the past three years as a destination to stream gameplay from such titles as “League of Legends” and “Counter-Strike: Global Offensive.” Twitch now boasts 100 million users who watch 1.5 million broadcasters a month.

“We welcome new entrants into the growing list of competitors,” said Matthew DiPietro, Twitch’s vice president of marketing, in a statement. “Gaming video is obviously a huge market that others have their eye on. It inspires us to work even harder to make the community proud.”

YouTube Gaming will be previewed at YouTube’s booth on the E3 show floor beginning Tuesday.

The announcement of YouTube’s renewed focus on gaming once again signals the importance of online video on the eve of E3, the gaming industry’s annual trade show. While the interactive extravaganza is no longer broadcast live on TV cable channels such as Spike and





CHANNELS POPULAR LET'S PLAYS REVIEWS FROM RIOT GAMES



Bronze Moments - Episode 30 (League of Legends)

MachinimaRealm

2 hours ago • 342K views



League of Legends Top 5 Plays 220

Protatomonster

1 day ago • 362K views



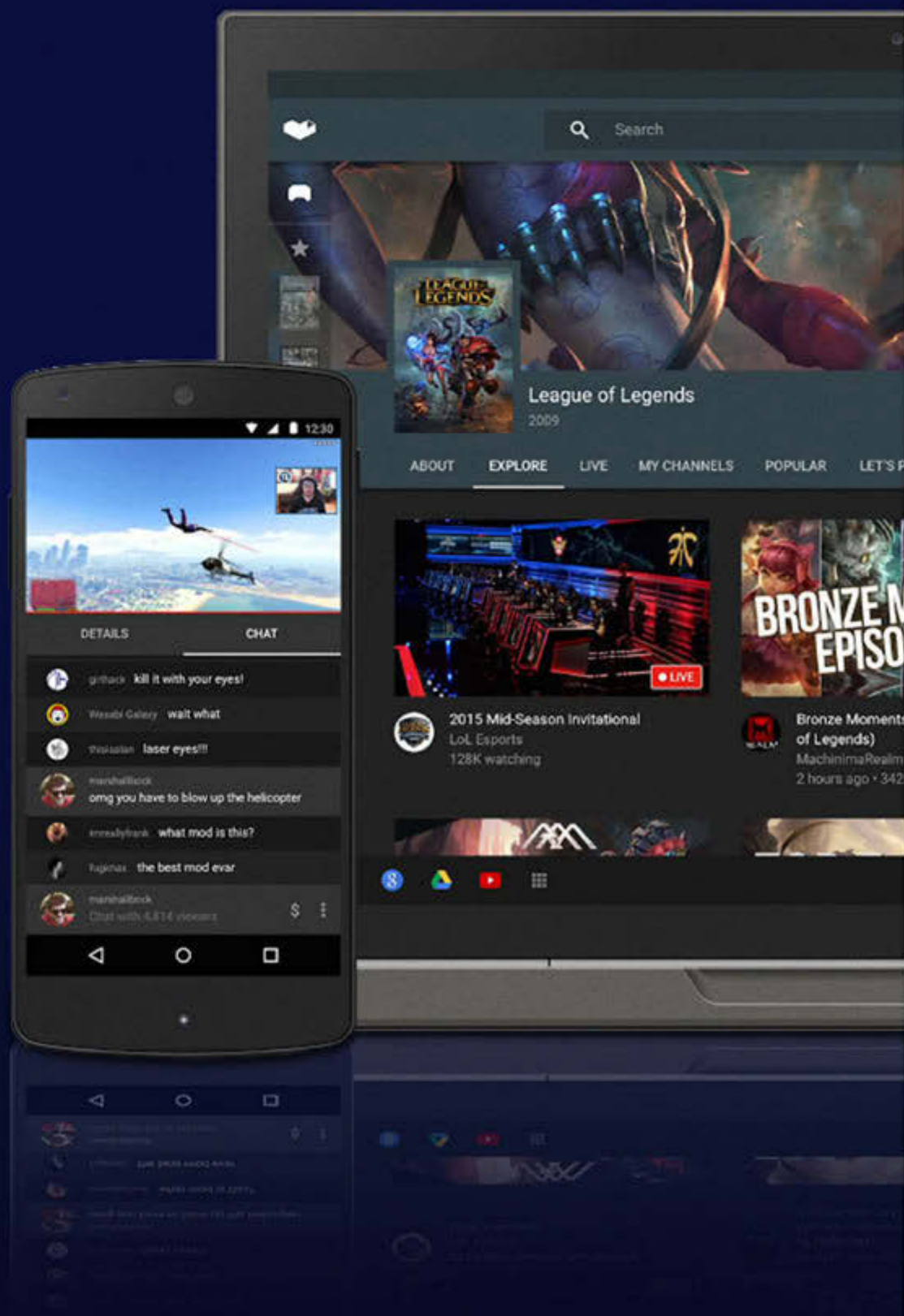
G4, the surprise-laced press conferences and flashy game demonstrations attract millions of viewers on YouTube, Twitch and other online streaming services.

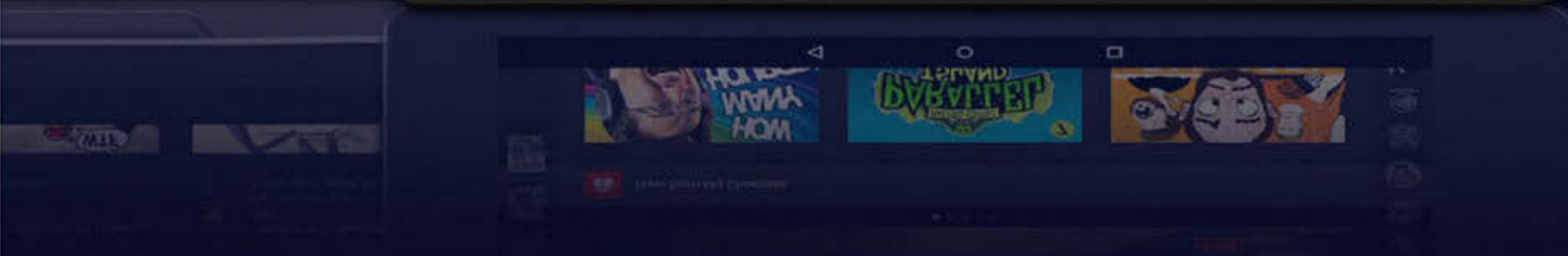
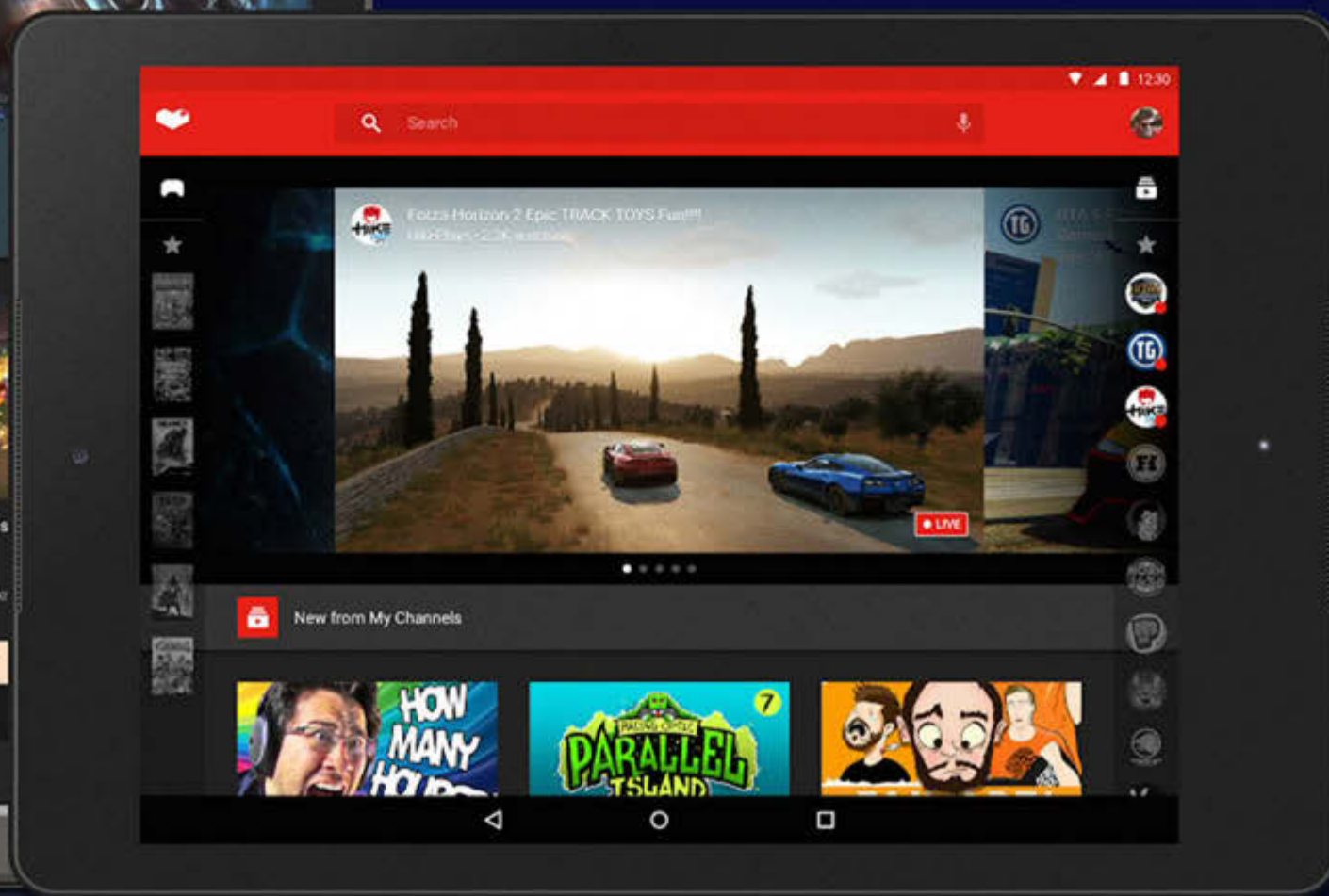
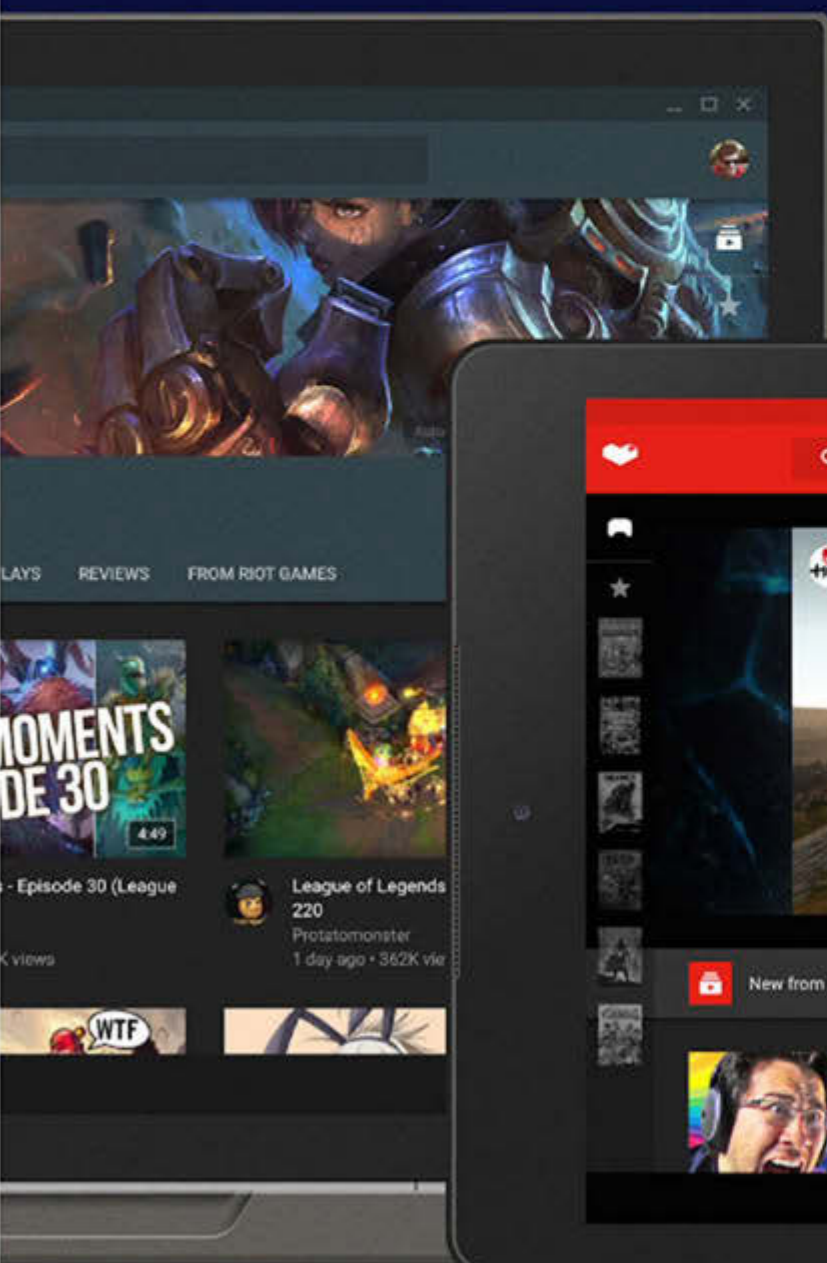
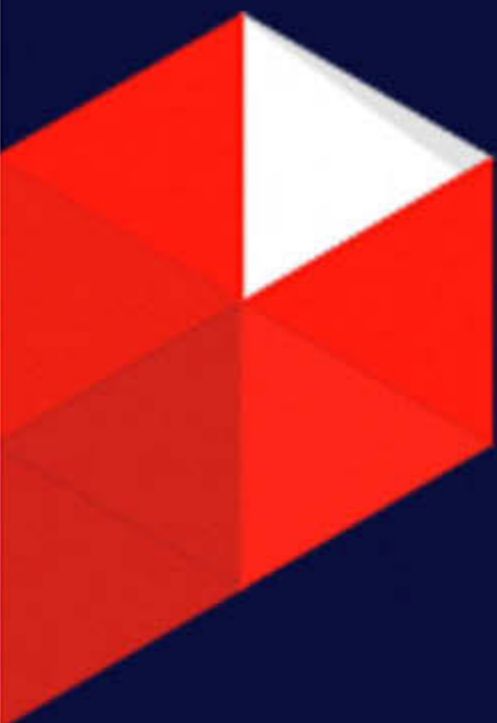
“The way you reach a gamer today is very different than the way you would 20 or even 10 years ago,” said Michael Gallagher, president of the Electronic Software Association, which organizes E3.

“It’s more direct. The consumers want the experience of video game debuts through the eyes and voices of true gamers,” Gallagher continued. “Now, those true gamers who can speak with enthusiasm about a new ‘Fallout’ or ‘Call of Duty’ are able to do it live and in person through streaming technology. It’s another example how the industry has matured and grown beyond traditional forms of media.”

Online:

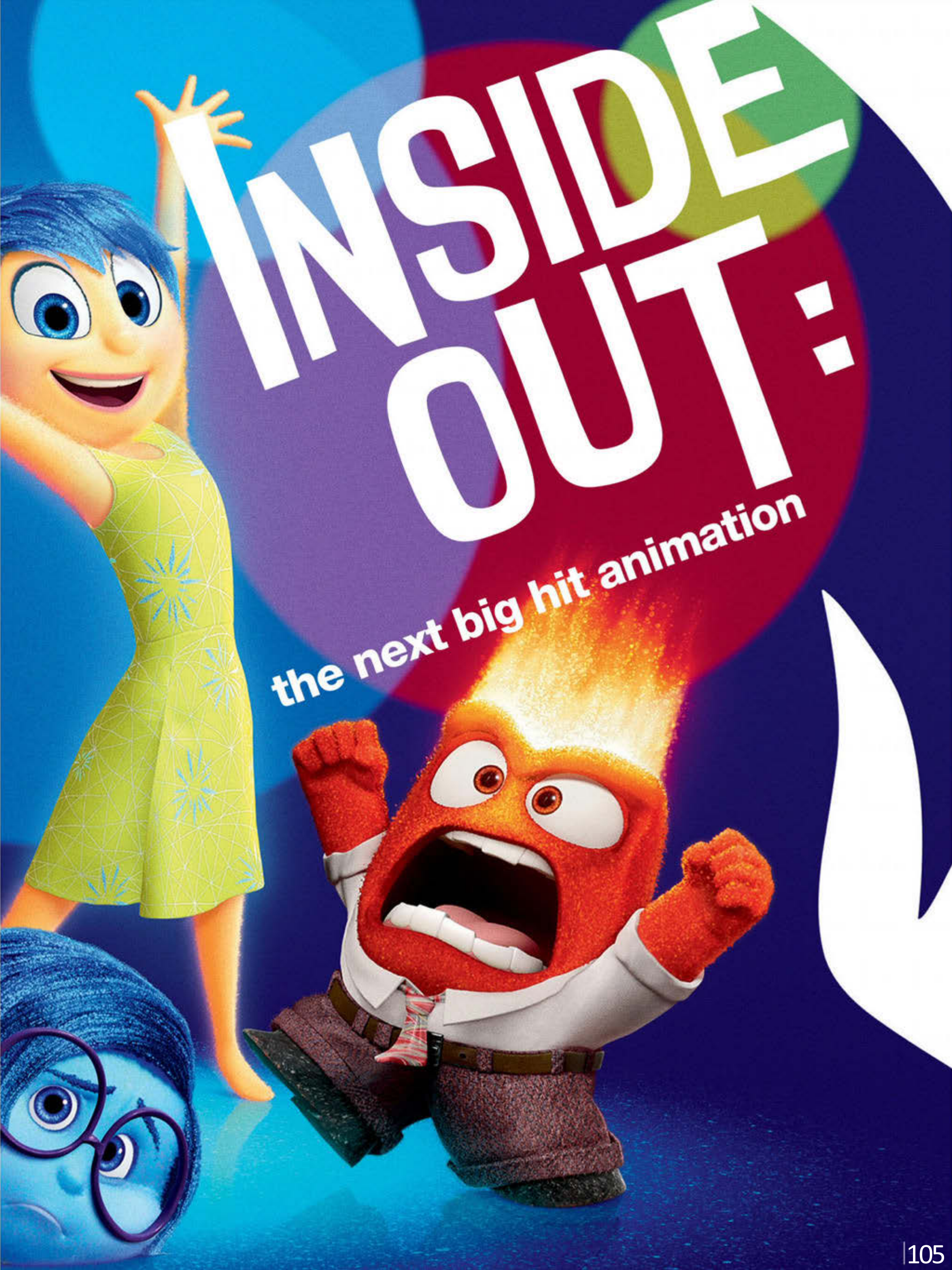
<http://gaming.youtube.com>





A highly original story





INSIDE OUT!

the next big hit animation

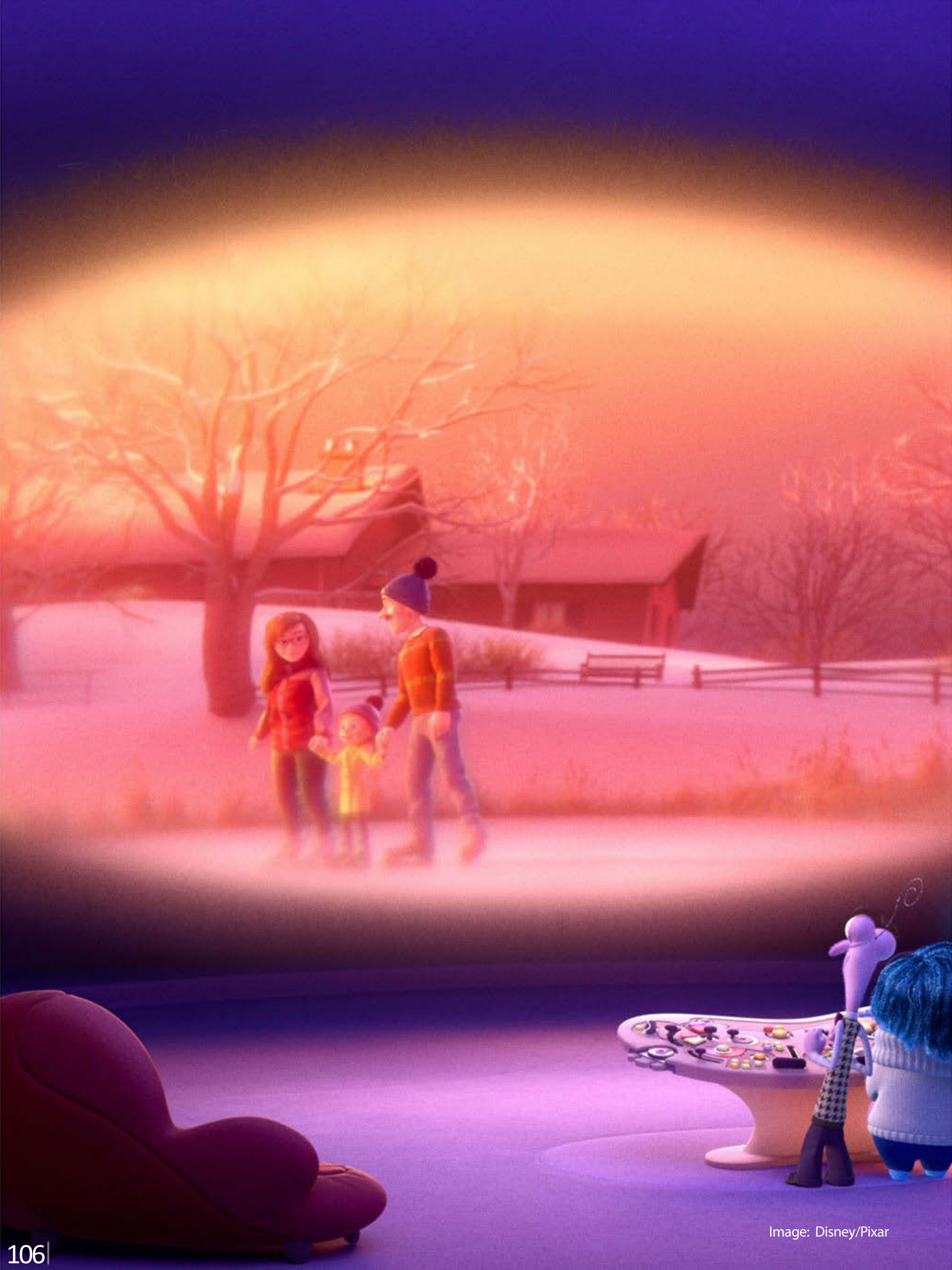


Image: Disney/Pixar

A scene from the Pixar movie Inside Out. In the foreground, three characters (Joy, Sadness, and Anger) are standing and looking towards a large screen. The screen displays a vibrant sunset over a city. In the background, there is a large, colorful, abstract structure resembling a flower or a sun. The room has a purple floor and a large, curved wall. A large, glowing yellow sun is visible in the sky on the screen.

PIXAR'S RETURN TO FORM

For many years since the release of its groundbreaking feature length debut *Toy Story* in 1995, Pixar was an animation studio synonymous with quality. It still is, of course; however, the slightly stumbling critical and commercial performances of recent features, including *Cars 2* and *Monsters University*, had led some to question whether Pixar's heyday had come to a close. Judging from both the concept and early reviews of the upcoming *Inside Out*, released in the United States on June 19, the studio has responded to its doubters in spectacular style.

A GENUINELY ORIGINAL AND CHALLENGING STORY

To call the idea behind *Inside Out* original would be putting it... mildly. Pete Docter, the film's director who initially put the premise to Walt Disney Pictures, admitted at the SIGGRAPH convention two years ago that the story was "**one of the most challenging I've ever had to put together**", as the narrative simultaneously follows both the lead character, a young Minneapolis girl called Riley, and anthropomorphized emotions, including Joy, Fear and Anger, inside her mind.

The story tells of 11-year-old Riley's distress after she has to move away with her mum and dad from Minnesota to San Francisco. This leads Fear, voiced by former Saturday Night Live regular Bill Hader, Anger, brought to vocal life by famously angry comedian Lewis Black, and Disgust, voiced by *The Mindy Project* creator Mindy Kaling, to run riot in her mind.

Diane Lane voices Riley's mother, who is eager to trace the source of her daughter's upset, but her dad - step up, *Blue Velvet* star Kyle McLachlan - proves no help. With this story and cast, which also includes *Parks and Recreation* lead Amy Poehler as Joy, Pixar has set the stage for an excellent satire of the human condition.



Image: Disney/Pixar











Image: Richard Harbaugh

YET MORE CHANGES OF DIRECTION FOR PIXAR

Pixar has certainly proved many times before that it is not averse to breaking new ground. Only three years ago, it released its first movie with a female lead, *Brave*. Meanwhile, other recent hits like *WALL-E* and *Up* have defied easy categorization. However, recent announcements of sequels to many of the studio's familiar successes, including yet more additions to the *Toy Story* and *Cars* franchises, have led some to wonder whether Pixar is increasingly putting business concerns ahead of artistic credibility.

It looks like *Inside Out* will put many of those concerns to rest. Incidentally, Docter was the director behind 2009's *Up*, which achieved the rare feat of being both wonderfully unorthodox and a major commercial success. Let's put it this way: "old man and young boy have adventure in a house flown by balloons" might suffice as a basic synopsis, but it hardly captures the true extent of the heart, soul and intelligent characterization that were poured into that film. **The success of *Up* led Pixar to permit Docter more creative freedom with his next feature.**

Inside Out is Pixar's first movie that has not included any involvement by the studio's former CEO - and former Apple CEO - Steve Jobs. Indeed, the movie was first announced in August 2011, only one month before Jobs' death, but the innovative concept, which **Disney and Pixar executives acknowledged inevitable difficulties of marketing, is**





reminiscent of Jobs' own influence on Apple and its revolutionary products.

There was also little input from John Lasseter, the legendary animator and Pixar's chief creative officer, largely as his attentions were on restructuring Walt Disney Animation Studios in Los Angeles during the film's production. Still, the movie looks set to return Pixar to the kind of popularity that it enjoyed following the release of the original Toy Story, which Lasseter directed.

REDEFINING THE TERM 'POSITIVE REVIEW'

There are some movies that get spoken about in warm terms by the critics, and **then there's that exceptionally rare beast that scores a 100% rating on Rotten Tomatoes**, the website's 'critics consensus' having described *Inside Out* as "inventive, gorgeously animated, and powerfully moving" and "another outstanding addition to the Pixar library of modern animated classics."

Where do we start with citing some of the universally warm reaction? Well, we could always focus on the review by Indiewire's Eric Kohn. While he said that the studio that had once been "an ever-reliable source of sneakily mature dramas in kid-friendly cartoon guise" had "stumbled in recent years", it had managed "**an overdue bounceback with *Inside Out*, the most**





imaginative example of world-building since Docter's own Monsters, Inc."

Kohn continued: "It goes without saying that *Inside Out* looks magnificent at every turn, from the bright, storybook colors of Riley's mind to the credible design of human expressions. But the movie truly engages by holding fast to its allegorical ramifications. Each plot development invites scrutiny for its symbolism: Yes, it's a vibrant, witty adventure, but what's really going on here?"

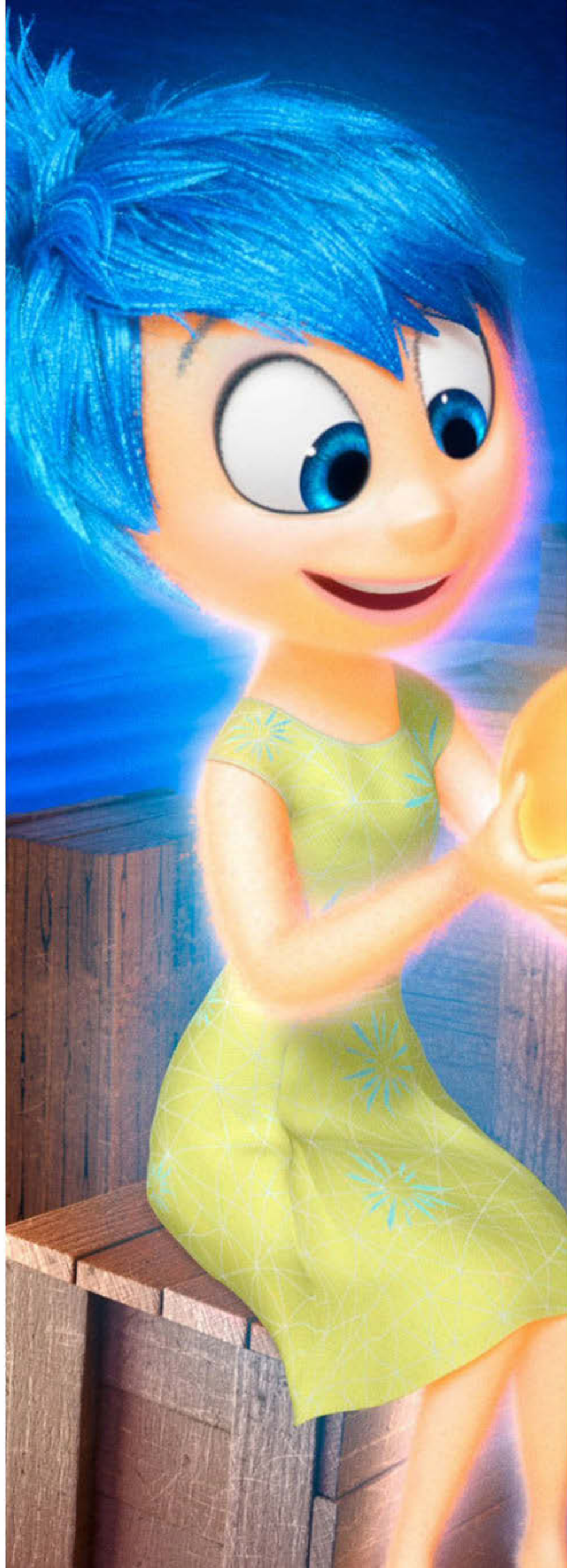
It's hard to imagine how any reviewer could have been more positive than that, but if anything, **Screen Crush** writer **Matt Singer** goes even further, hailing *Inside Out* as not "just a return to form", but also "from start to finish, one of Pixar's best films." He reserved no shortage of praise for Docter, pointing out that this was the man who had not only directed *Monsters, Inc.* and *Up*, but also co-written *Toy Story*, *Toy Story 2* and *WALL-E*, making him potentially "Pixar's most unappreciated genius."

NOT NECESSARILY NUMBER ONE AT THE BOX OFFICE, HOWEVER

With all of the critics' words suggesting that there has been no Pixar movie on a par with *Inside Out* for innovation and quality since 2010's *Toy Story 3* - or possibly for even longer than that - it goes without saying that it's a flick destined for the box office top spot, right? Well, surprisingly enough, the answer to that one could just be "no".

It's not as if Pixar is out of practice when it comes to this kind of thing - after all, the studio's animated features have opened at number one at the box office on 15 previous occasions. But *Inside Out* looks set to buck that particular trend, despite analysts reckoning that it'll muster a very respectable \$60 million in takings on its opening weekend.

That's because this weekend also just happens to be the second for the dinosaur juggernaut *Jurassic World*, which - after its record-shattering \$208 million three-day debut - is set to bank another \$100 million this coming Friday, Saturday and Sunday. It's an unfamiliar position for Pixar to be in of its latest big animated feature not being favorite at the box office. But it at least doesn't need to worry about another Friday debut - the Sundance hit *Dope* - challenging it for the runner-up spot, that film's distributor Open Road Films having signaled that it would be content with a mere \$10 million.







In any case, they don't seem too concerned about all of this at Pixar's parent company Disney, where distribution chief Dave Hollis has commented: "Finishing first or second is not what matters most to us. This movie really is special and it's about delivering it to the very faithful fans of this brand."











ALL OF THE IMPORTANT SIGNS ARE STRONG

It is hard to think of any animated movie for which all of the vital signs have been so strong. Even if Pixar will be forced to accept a rare second place at the box office for *Inside Out*, there's no doubt that it has an instant classic on its hands, a movie that is sure to be as treasured in the popular memory as any *Toy Story* film.

The critics are obviously sold, and we're sure that you and your kids will be, too, as Pixar continues to demonstrate its knack for animated movies of almost equal appeal to adults and children, amounting to so much more than meets the eye. ■

by Benjamin Kerry & Gavin Lenaghan





CARRIE UNDERWOOD HITS HER STRIDE AT CMA MUSIC FESTIVAL

Carrie Underwood remembers when she first performed to thousands of country fans at the coveted Country Music Association's Music Festival in Nashville, Tennessee.

It was June 2005, which is exactly 10 years ago this month.

Fresh off an "American Idol" win, Underwood said her first big Nashville stage show was a madhouse. "It was a chaotic, with cameras flashing and a gazillion fans," Underwood said.

But her main worry was remembering the words to the song she was performing onstage.

"I was singing with Phil Vassar, a song I did not know," Underwood said. "I was like, 'Oh Lord, don't let me screw up the words.' We somehow pulled it off OK."

Now a decade later, Underwood has seven Grammy Awards and a handful of No. 1 singles on the country charts under her belt.

She's a wife, a new mom, and a bona fide super star.





Underwood said her pregnancy allowed her to slow down and focus on new music instead of touring.

“I spent a lot of time writing and listening to new songs,” Underwood said. “I feel like now we’re on the right track and in a really good place.”

Before her sold-out performance at the 2015 CMA Music Festival Saturday night, Underwood admitted she was a bit nervous. It was her first big stadium show since giving birth to her son, Isaiah, back in February.

But when she hit the stage with her hit “Blown Away,” there was no sign of nerves. Strutting in her bejeweled hot-pants and matching vest, Underwood brought her fans at LP Field to their feet, even asking them to get sassy before jumping into the song, “Undo It.”

Underwood slowed things down but still held the crowd’s attention with the emotional “Something in the Water,” off last year’s “Greatest Hits: Decade (hash)1” release. She ended her seven-song set by bringing down the house with a resounding, “Before He Cheats.”

In the crowd, and on their feet, were three-generations of Underwood fans. Jessica Gallegos, her mother and daughter drove to Nashville from Murphysboro, Illinois. Gallegos, who’s been to every CMA show for the past 10 years, met a very nervous Underwood back in 2005 at a fan function.

“She was so nice and down to earth,” Gallegos said. “I knew she was going to grow and be fantastic when I first saw her on `Idol.’”

What’s next? Underwood said for this next chapter in her life anything is possible.

“I don’t know what to expect for the next 10 years. As long as I enjoy what I’m doing, I call that winning,” Underwood said. “I will go where the road takes me.”

Online:

<http://www.cmaworld.com/cma-music-festival>

<https://www.carrieunderwoodofficial.com>



iTunes

Review



Trailer

THE
DESIGNATED

UGLY

FAT

FRIEND

DUFF

Movies
& TV Shows



iTunes Preview



by Ari Sandel
Genre: Comedy
Released: 2015
Price: \$14.99

★★★★★
673 Ratings

Rotten Tomatoes
 72%

The DUFF

Discovering that she is considered by boys as the 'DUFF' (Designated Ugly Fat Friend) among her friends does little for the self-confidence of intelligent, sarcastic high school senior Bianca Piper (Mae Whitman), who duly seeks the advice of a wisecracking jock neighbor, Wes (Robbie Amell) on how to make her DUFF-ness a thing of the past.

FIVE FACTS:

1. This teen comedy is directed by Ari Sandel.
2. It stars Bella Thorne, Bianca A. Santos and Skyler Samuels alongside Whitman and Amell.
3. The movie is based on Kody Keplinger's novel of the same name.
4. **Principal photography took place in June and July 2014.**
5. **David Lewis of the San Francisco Chronicle said that the film** "has heart, some good laughs and a decent message. In this age of cyberbullying, that's nothing to scoff at."

See more in
iTunes





Interview with the Cast

Jurassic Park Bundle

As Jurassic World hits the cinemas, there surely couldn't be a better time to refresh one's memory as to the thrills and spills of Steven Spielberg's original dinosaur film trilogy. Relive the travails of Dr. Alan Grant, Dr. Ellie Sattler, Dr. Ian Malcolm and co across all three of the movies that make up the series thus far.

FIVE FACTS:

1. Universal Studios bought the rights to Michael Crichton's original 1990 novel before it was even published.
2. The 1993 film adaptation followed, directed by Spielberg - as was the 1997 follow-up, The Lost World: Jurassic Park.
3. A second sequel, 2001's Jurassic Park III, was directed by Joe Johnston.
4. Actors to have featured in multiple Jurassic Park films include Sam Neill, Laura Dern, Jeff Goldblum, Richard Attenborough and Ariana Richards.
5. The original Jurassic Park won three Academy Awards - for Sound Editing, Sound Mixing and Visual Effects.



iTunes Preview



Genre: Action & Adventure
Released: 1993/1997/2001
Price: \$29.97

★★★★★
902 Ratings



Jurassic Park Trailer



JURASSIC PARK™



Rotten Tomatoes



93%

Rotten Tomatoes



52%

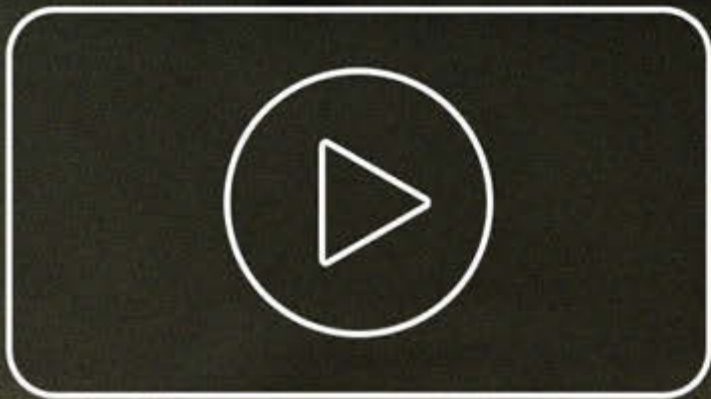
Rotten Tomatoes



50%



OBJECTS IN MIRROR ARE
CLOSER THAN THEY APPEAR



The Lost World Trailer

iTunes

Review



Dead Inside

Music

Drones

Muse

English rock band Muse's seventh studio album is a concept album exploring a human's journey from abandonment and hopelessness, through to their indoctrination as a human drone and eventual defection from their oppressors. Many fans, however, will be more interested by the band's return to their earlier simpler guitar-bass-drums rock sound.

FIVE FACTS:

1. Frontman Matt Bellamy has described the album's concept as **"a modern metaphor for what it is to lose empathy"**.
2. He continued: "I think that through modern technology, and obviously through drone warfare in particular, it's possible to actually do quite horrific things by remote control, at a great distance, without actually feeling any of the consequences, or even feeling responsible in some way."
3. Drones was recorded at The Warehouse Studio in Vancouver, British Columbia.
4. It was produced by the band and Robert John "Mutt" Lange.
5. The album art was designed by American artist Matt Mahurin.



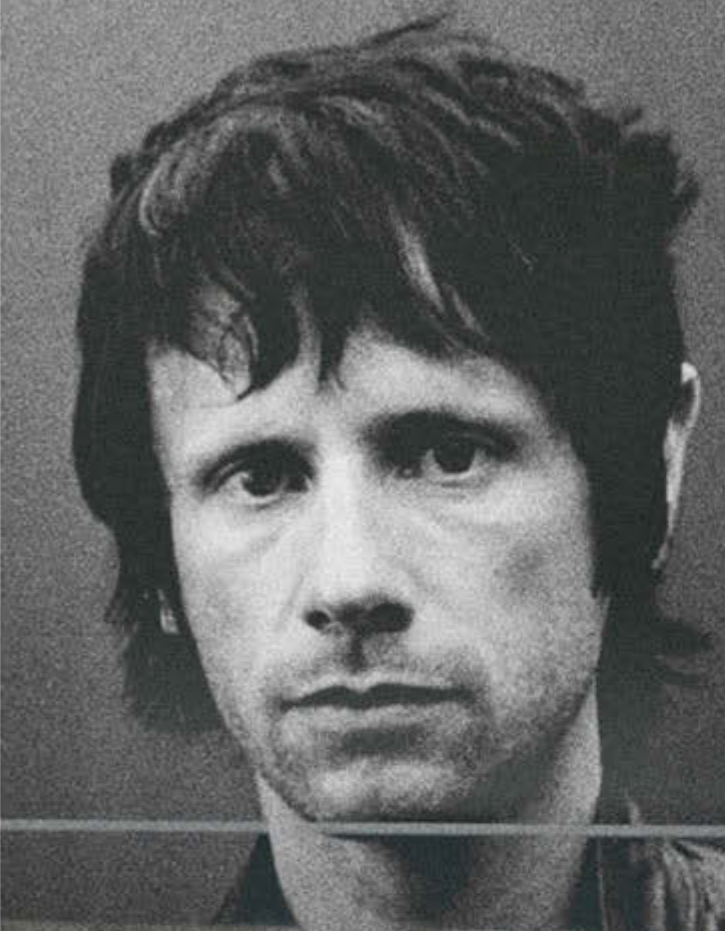
iTunes Preview



Genre: Alternative
Released: Jun 05, 2015
12 Songs
Price: \$10.99

★★★★★
1109 Ratings





Mercy



Love Life

Tamia

The Canadian R&B star releases an album on a major label for the first time since 2004's *More*, this time with Def Jam Recordings. It has evidently been worth the wait, winning rave reviews as lead single "Sandwich and a Soda" reached number 20 on the US Billboard Adult R&B Songs chart. *Love Life* has been described as "grown-up, worn-in R&B at its finest."

FIVE FACTS:

1. Tamia was born Tamia Marilyn Washington on May 9, 1975.
2. Genres with which she has been associated include R&B, neo soul, hip hop soul, pop, gospel, soft rock and jazz.
3. Her first two career singles, "You Put a Move on My Heart" and "Slow Jams", were produced by Quincy Jones.
4. Her debut studio album, *Tamia*, followed in 1998.
5. *Love Life* is her sixth studio album.



Sandwich And A Soda



iTunes Preview



Genre: R&B/Soul
Released: Jun 09, 2015
11 Songs
Price: \$9.99



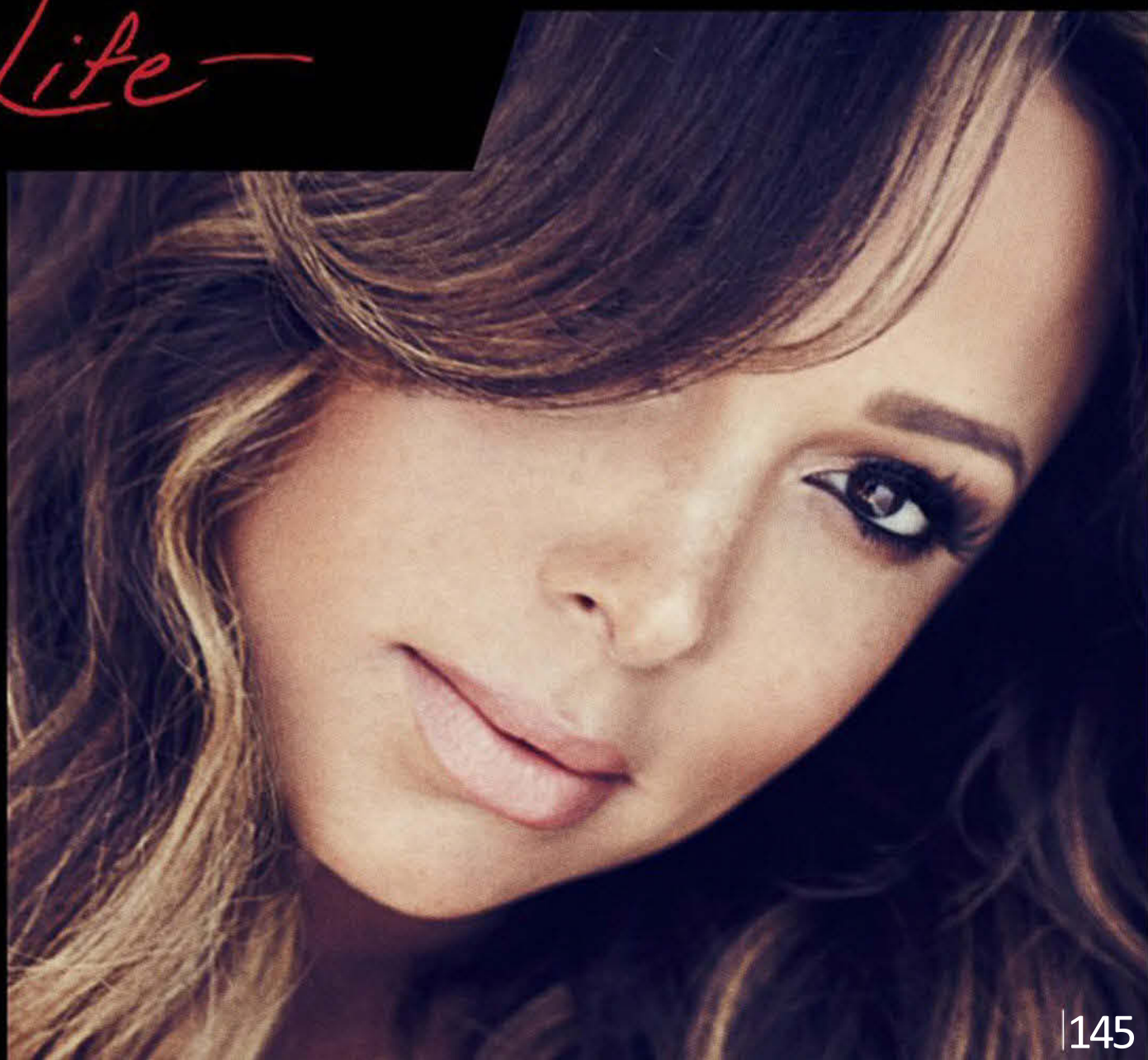
397 Ratings



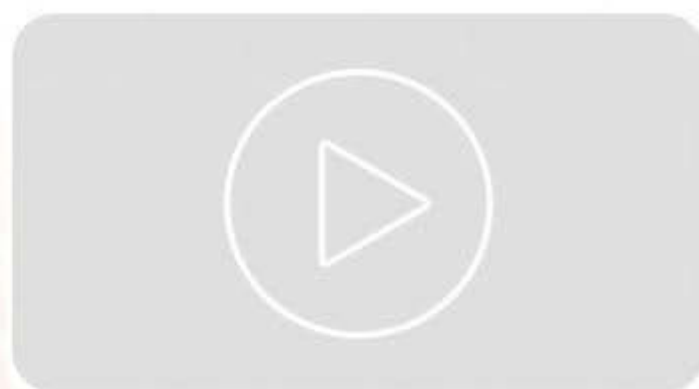
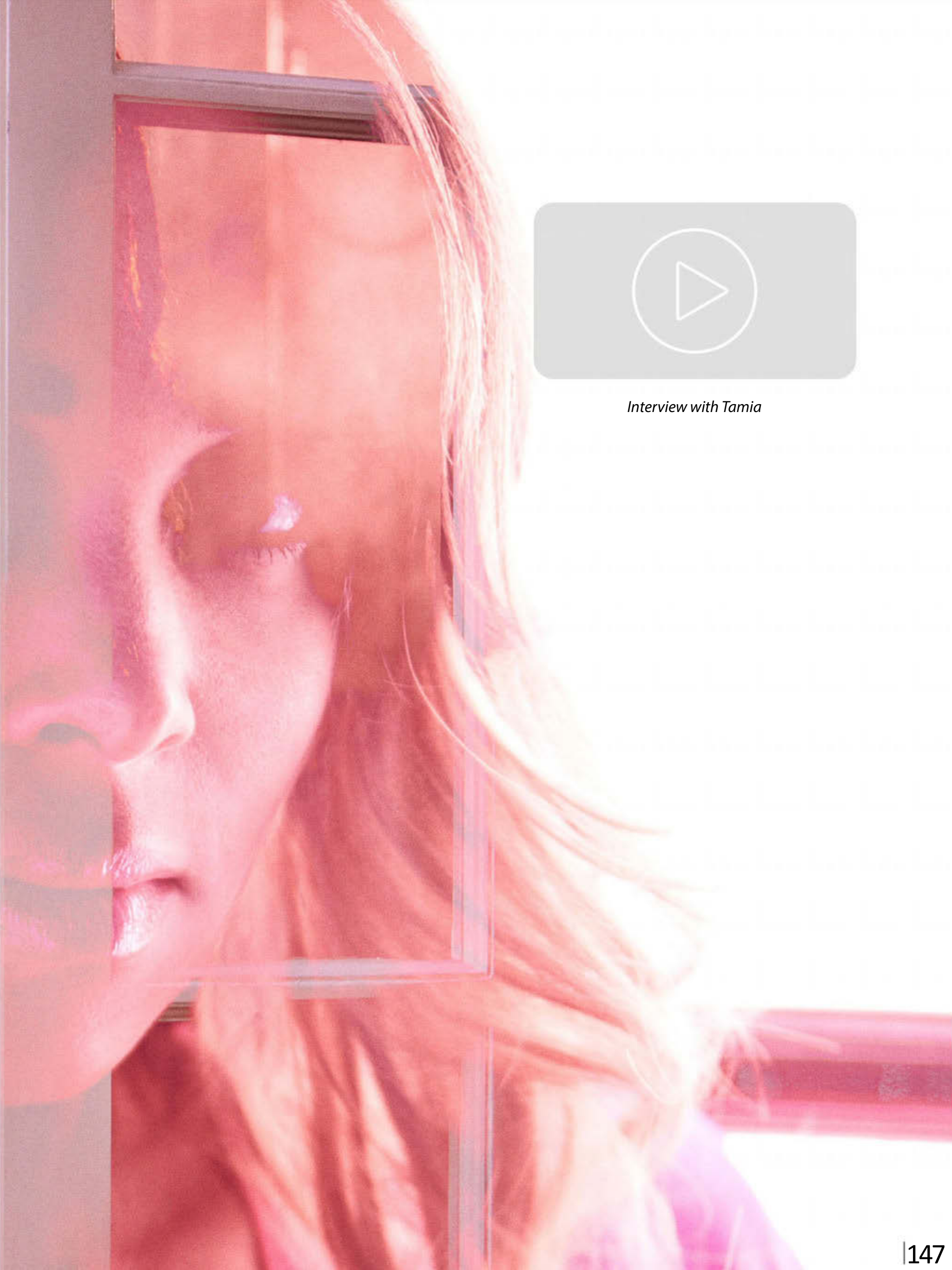


TAMIA

— Love Life —







Interview with Tamia





Q&A: NET NEUTRALITY RULES GO INTO EFFECT

New rules that treat the Internet like a public utility and prohibit blocking, slowing and creating paid fast lanes for online traffic took effect Friday.

Cable and telecom industry groups have sued to have the rules thrown out, arguing they are too onerous. But on Thursday, a federal appeals court declined to block the rules from taking effect as the industry litigation against them proceeds. A court could still eventually overturn the rules.

There will be no immediate effect on how consumers and companies use the Internet. Broadband providers today typically treat content from different websites and services equally.

“We had the Internet for some time obeying such principles but they’ve never been codified. Now they have been codified,” said Nicholas Economides, a professor at New York University’s Stern business school and an expert on networks and telecommunications. “Consumers should not see any substantial difference.”

Regulators, consumer advocates and Internet companies like video site Vimeo and crafts marketplace Etsy had concerns about Internet providers’ power over Web traffic. For example, there were worries that being able to pay for a special Internet fast lane would let richer companies more easily reach users and stifle the growth of newer, poorer startups.

What is new: The Federal Communications Commission will be able to investigate complaints about “unreasonable” business practices by Internet providers that aren’t explicitly banned. Many broadband companies say this invites uncertainty - they don’t know what’s allowed.

Here’s a look at what the developments mean for consumers and companies:

WHAT IS NET NEUTRALITY, AND WHAT ARE THE NEW RULES?

So-called net neutrality is the principle that Internet providers treat all Web traffic equally, and it’s how the Internet works today. The FCC enacted rules that protect that, to make sure cable and phone companies don’t manipulate traffic: They can’t create special fast lanes for some content, like video from YouTube, or intentionally block or slow Web traffic. Many Internet providers say they don’t plan to do those things, but the FCC worried that they could.





WHAT'S CHANGING FOR CONSUMERS?

In enacting its rules, the FCC placed Internet service in the same regulatory camp as telephone service. That means providers have to act in the “public interest” when supplying Internet service and refrain from “unjust or unreasonable” business practices. The FCC can investigate complaints about industry practices that might violate net-neutrality principles, even if they’re not specifically prohibited by the rules. Complaints can be filed here: <https://consumercomplaints.fcc.gov/>.

WHAT ABOUT FOR COMPANIES?

Internet companies Netflix and companies that manage Internet traffic, like Cogent, can also complain to the FCC about “unreasonable” behavior by broadband providers over network-connection deals in the backbone of the Internet.

Companies could complain that broadband providers are charging them too much to connect to their networks, for example.

Fights over these arrangements had in the past led to a slowdown in Netflix streaming speeds for customers of several major Internet service providers.



WHICH COMPANIES ARE AFFECTED?

Cable companies like Comcast, phone companies that provide Internet service to people's homes and smartphones, like AT&T and Verizon, and cellphone companies like Sprint.

WHY IS THE INDUSTRY OPPOSED?

Companies say they don't want the stricter regulation that comes with the net neutrality rules. They say the regulations will undermine investment in broadband, and that it's not clear what is and isn't allowed under the greater authority the FCC has to investigate unspecified complaints.

They are also concerned about price regulation. The FCC says it won't preapprove the prices companies set for Internet access. But consumers can complain about the cost of their service and the government can look into it under the new rules.





CROWDS, MUSIC, FLOATS FOR NYC'S PUERTO RICAN DAY PARADE

Entertainer Rita Moreno took Roman Catholic Cardinal Timothy Dolan for a dancing spin in front of St. Patrick's Cathedral on Fifth Avenue during the Puerto Rican Day Parade.

At 83, Moreno was the grand marshal of Sunday's festivities, which turned more than 1 million spectators into a sea of red, white and blue. They're the colors of the Puerto Rican flag, also splashed across 20,000 marchers who moved up the avenue from 44th Street to 79th Street.

At the front was Puerto Rico's governor, Alejandro Garcia Padilla, followed by New York City Council Speaker Melissa Mark-Viverito, a Puerto Rico native.

She danced to Latino rhythms that were the pounding soundtrack of the 58th annual parade. The decibel level hit fever pitch with handheld horns and whistles from the sidelines.





OFFICIALS SAY DEEPLY PERSONAL INFORMATION IN HACKERS' HANDS

Deeply personal information submitted by U.S. intelligence and military personnel for security clearances - mental illnesses, drug and alcohol use, past arrests, bankruptcies and more - is in the hands of hackers linked to China, officials say.

In describing a cyberbreach of federal records dramatically worse than first acknowledged, authorities point to Standard Form 86, which applicants are required to complete. Applicants also must list contacts and relatives, potentially exposing any foreign relatives of U.S. intelligence employees to coercion. Both the applicant's Social Security number and that of his or her cohabitant are required.

In a statement, the White House said that on June 8, investigators concluded there was "a high degree of confidence that ... systems containing information related to the background investigations of current, former and prospective federal government employees, and those for whom a federal background investigation was conducted, may have been exfiltrated."





“This tells the Chinese the identities of almost everybody who has got a United States security clearance,” said Joel Brenner, a former top U.S. counterintelligence official. “That makes it very hard for any of those people to function as an intelligence officer. The database also tells the Chinese an enormous amount of information about almost everyone with a security clearance. That’s a gold mine. It helps you approach and recruit spies.”

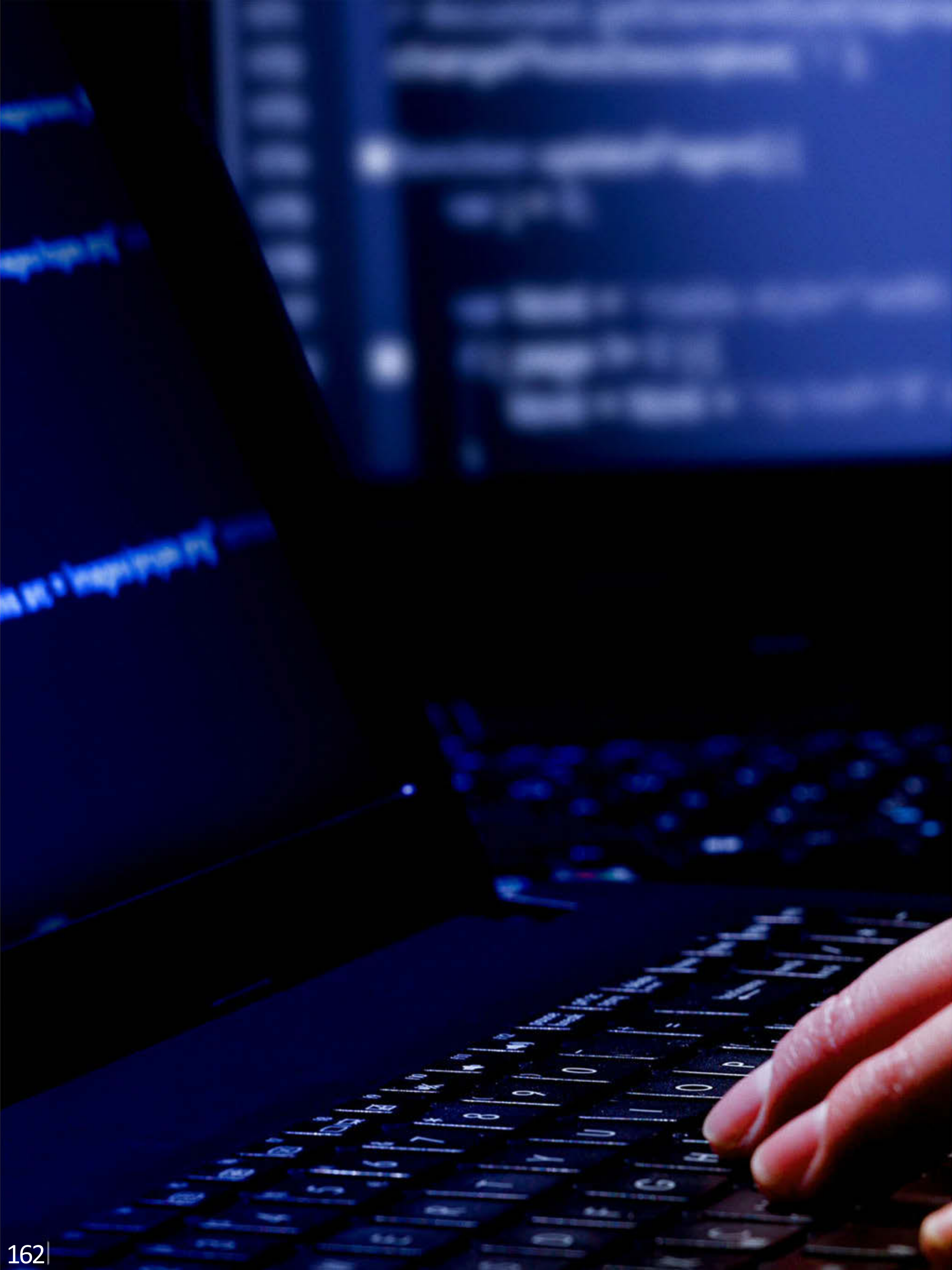
The Office of Personnel Management, which was the target of the hack, did not respond to requests for comment. OPM spokesman Samuel Schumach and Jackie Koszczuk, the director of communications, have consistently said there was no evidence that security clearance information had been compromised.

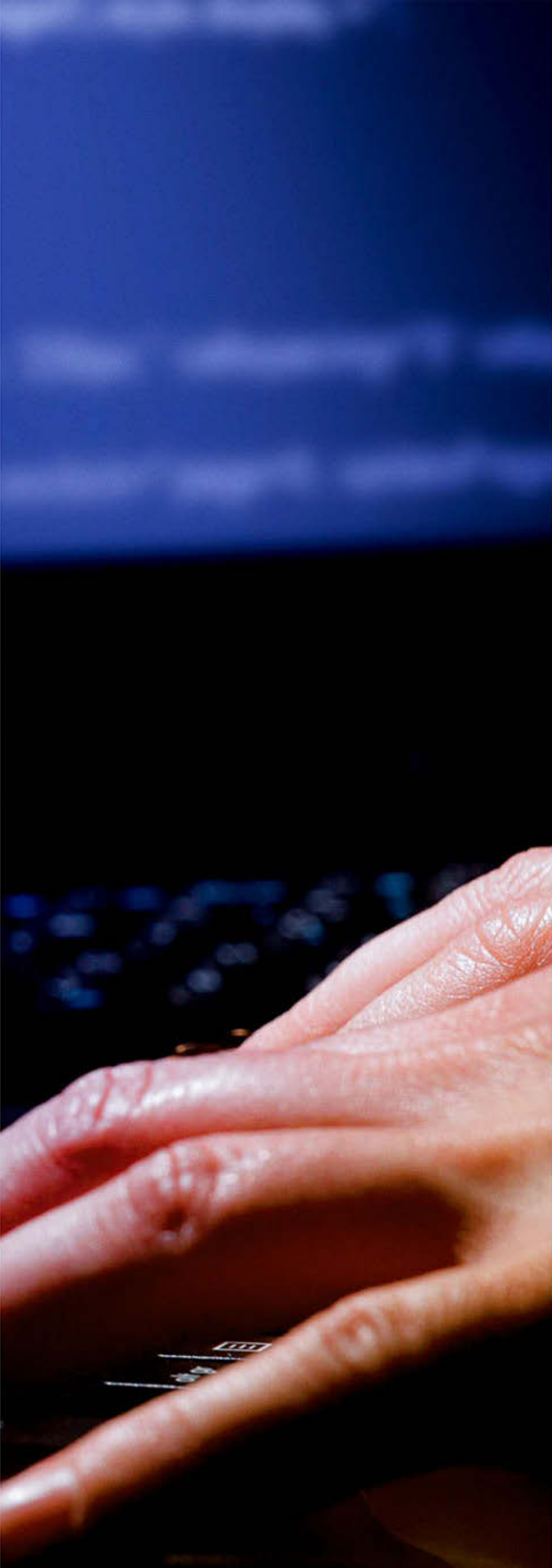
The White House statement said the hack into the security clearance database was separate from the breach of federal personnel data announced last week - a breach that is itself appearing far worse than first believed. It could not be learned whether the security database breach happened when an OPM contractor was hacked in 2013, an attack that was discovered last year. Members of Congress received classified briefings about that breach in September, but there was no public mention of security clearance information being exposed.

Nearly all of the millions of security clearance holders, including some CIA, National Security Agency and military special operations personnel, are potentially exposed in the security clearance breach, the officials said. More than 4 million people had been investigated for a security clearance as of October 2014, according to government records.

Regarding the hack of standard personnel records announced last week, two people briefed on the investigation disclosed Friday that as many as 14 million current and former civilian U.S. government employees have had







their information exposed to hackers, a far higher figure than the 4 million the Obama administration initially disclosed.

American officials have said that cybertheft originated in China and that they suspect espionage by the Chinese government, which has denied any involvement.

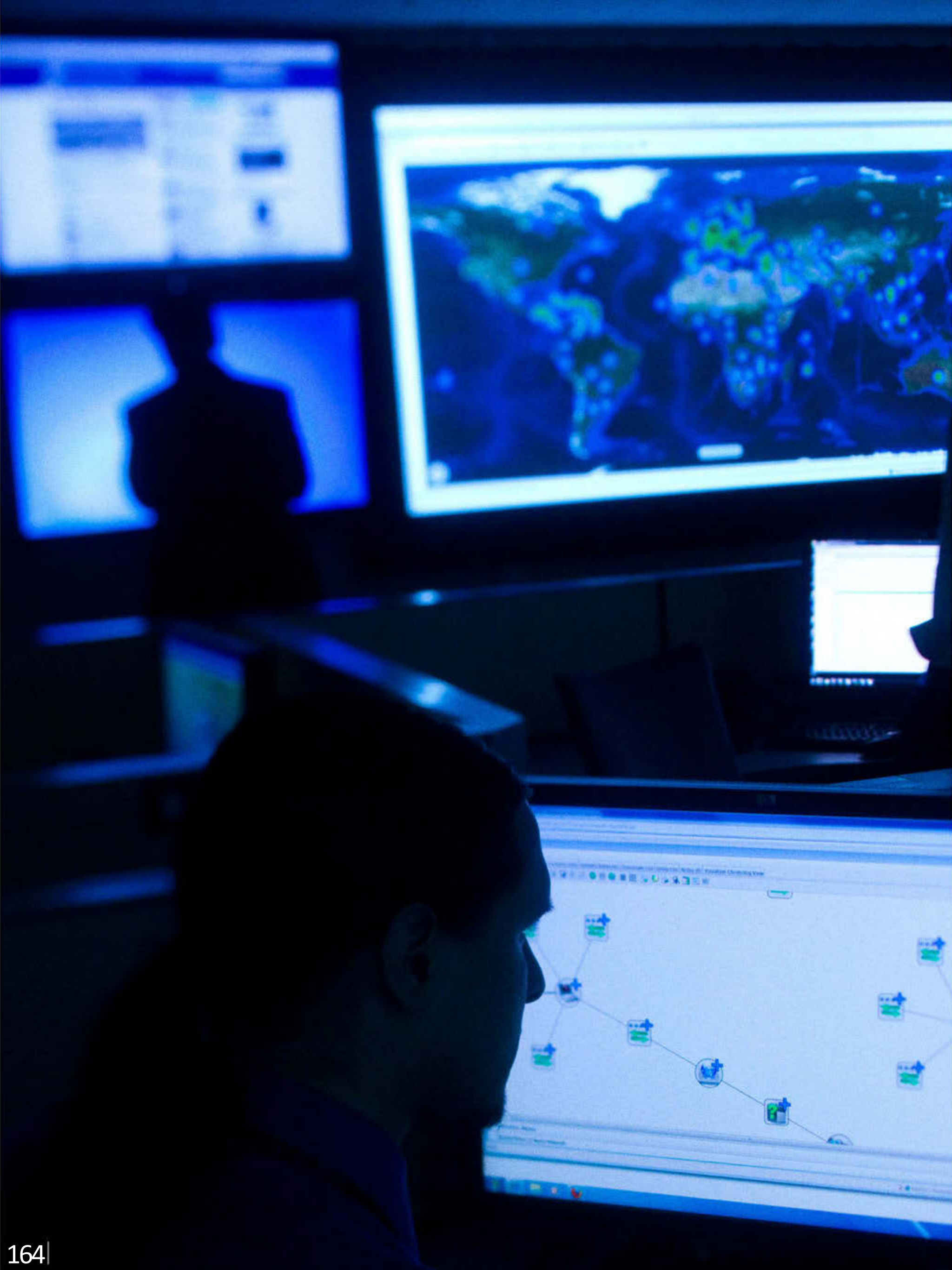
The newer estimate puts the number of compromised records between 9 million and 14 million going back to the 1980s, said one congressional official and one former U.S. official, who spoke to The Associated Press on condition of anonymity because information disclosed in the confidential briefings includes classified details of the investigation.

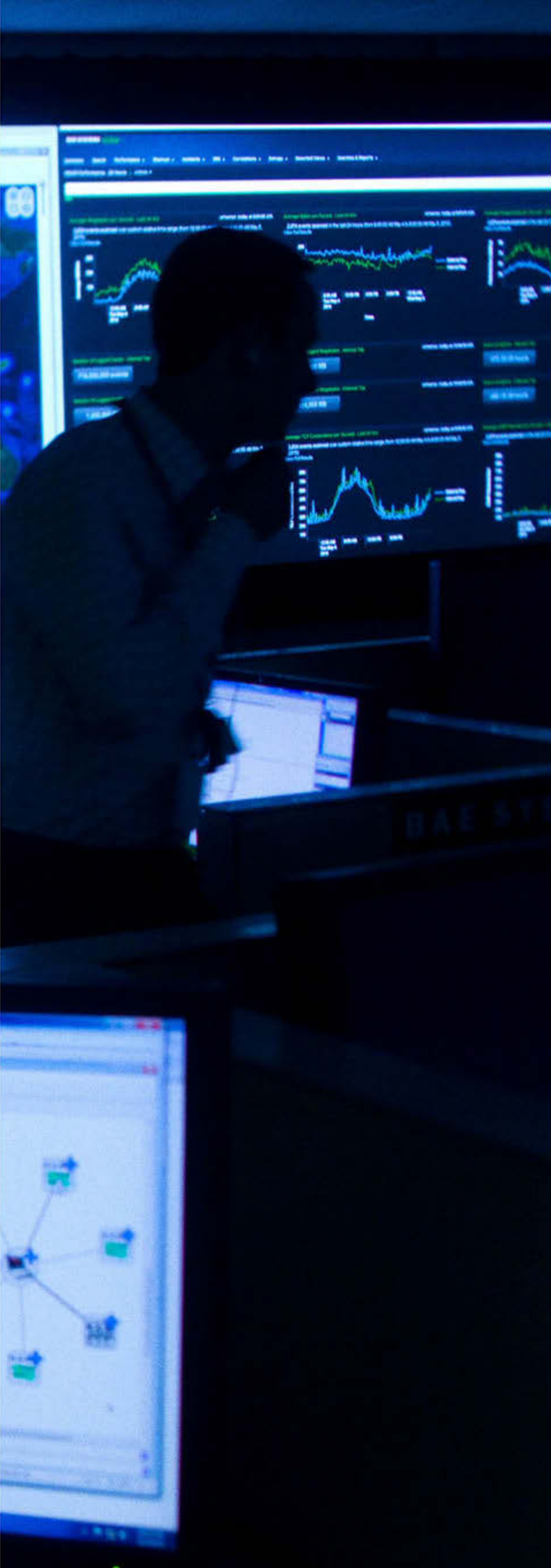
There are about 2.6 million executive branch civilians, so the majority of the records exposed relate to former employees. Contractor information also has been stolen, officials said. The data in the hack revealed last week include the records of most federal civilian employees, though not members of Congress and their staffs, members of the military or staff of the intelligence agencies.

On Thursday, a major union said it believes the hackers stole Social Security numbers, military records and veterans' status information, addresses, birth dates, job and pay histories; health insurance, life insurance and pension information; and age, gender and race data.

The personnel records would provide a foreign government an extraordinary roadmap to blackmail, impersonate or otherwise exploit federal employees in an effort to gain access to U.S. secrets -or entry into government computer networks.

Outside experts were pointing to the breaches as a blistering indictment of the U.S. government's ability to secure its own data two years after a National Security Agency contractor, Edward Snowden, was able to





steal tens of thousands of the agency's most sensitive documents.

After the Snowden revelations about government surveillance, it became more difficult for the federal government to hire talented younger people into sensitive jobs, particularly at intelligence agencies, said Evan Lesser, managing director of ClearanceJobs.com, a website that matches security-clearance holders to available slots.

"Now, if you get a job with the government, your own personal information may not be secure," he said. "This is going to multiply the government's hiring problems many times."

The Social Security numbers were not encrypted, the American Federation of Government Employees said, calling that "an abysmal failure on the part of the agency to guard data that has been entrusted to it by the federal workforce."

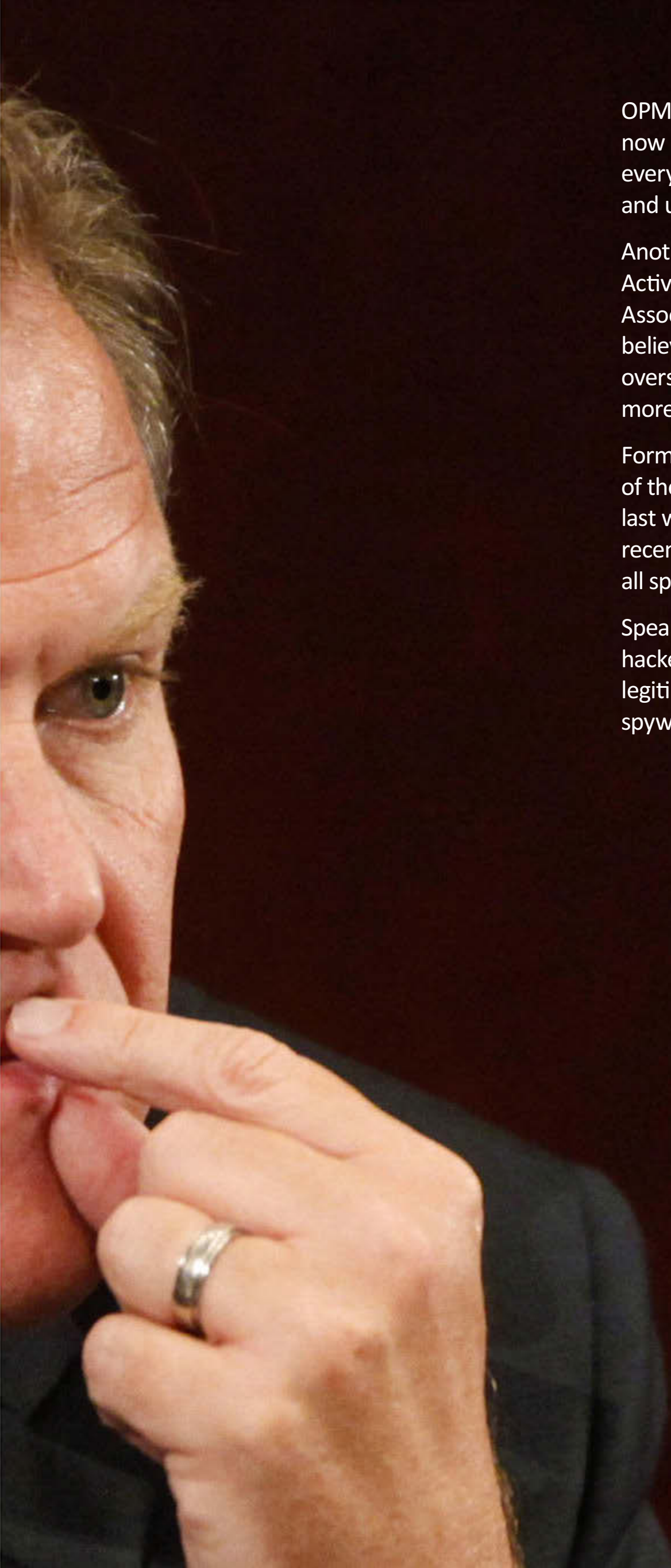
"Unencrypted information of this kind this is disgraceful - it really is disgraceful," Brenner said. "We've had wakeup calls now for 20 years or more, and we keep hitting the snooze button."

The OPM's Schumach would not address how the data was protected or specifics of the information that might have been compromised, but said, "Today's adversaries are sophisticated enough that encryption alone does not guarantee protection." OPM is nonetheless increasing its use of encryption, he said.

The Obama administration had acknowledged that up to 4.2 million current and former employees whose information resides in the Office of Personnel Management server are affected by the December cyberbreach, but it had been vague about exactly what was taken.

J. David Cox, president of the American Federation of Government Employees, said in a letter Thursday to OPM director Katherine Archuleta that based on incomplete information





OPM provided to the union, “the hackers are now in possession of all personnel data for every federal employee, every federal retiree and up to 1 million former federal employees.”

Another federal employee group, the National Active and Retired Federal Employees Association, said Friday that “at this point, we believe AFGE’s assessment of the breach is overstated.” It called on the OPM to provide more information.

Former Rep. Mike Rogers, one-time chairman of the House Intelligence Committee, said last week that he believes China will use the recently stolen information for “the mother of all spear-phishing attacks.”

Spear-phishing is a technique under which hackers send emails designed to appear legitimate so that users open them and load spyware onto their networks.





TARAJI P. HENSON ON 'EMPIRE' AND ITS SUCCESSFUL SEASON

Taraji P. Henson is on a mission: To take her brand global following the success of Fox's hit show "Empire" - and her breakout character Cookie Lyon.

"I am tired of Hollywood telling me what black people can't do overseas and what can't sell overseas, and black women can't do this overseas," Henson says. "Well, I am over there and they know who I am; and they knew me before Cookie."





“*Empire*” debuted in January with 9.9 million viewers and ended its first season run with 17.6 million viewers for the finale, the most watched show that week, according to the Nielsen ratings.

With Emmy nominations set for July 16, the 44-year-old actress, who served as the ambassador for the American Black Film Festival that just completed its four-day run in New York, says she isn’t focused on awards.

“That’s not my driving force. I respect the awards and I am always honored when I am recognized, but that’s not really why I got into the business,” Henson says. “Art is very powerful. It can touch and change lives, and that’s what I am about with my talent.”

Henson recently talked with eNews Magazine about “*Empire*” and the Texas law enforcement officer who threw an unarmed teenage girl to the ground.

eNews Magazine: What’s the formula for the success of “*Empire*” and how the show’s viewership continued to grow throughout the season?

Henson: Networks started underestimating the audience. They started believing that appointment television was dead. But we proved that if you give the audience good content they will watch, and I think that is what you are seeing. There’s no special formula. There is no magic trick that we did. We just got an incredible cast, incredible writers; we deal with very diverse subject matter, subject matter that makes you think, that makes you ruffle feathers.

eNews Magazine: How important is it to address delicate subjects, such as homosexuality in the African-American community?

Henson: Well it’s very important to talk about any subject matter that deals with people not

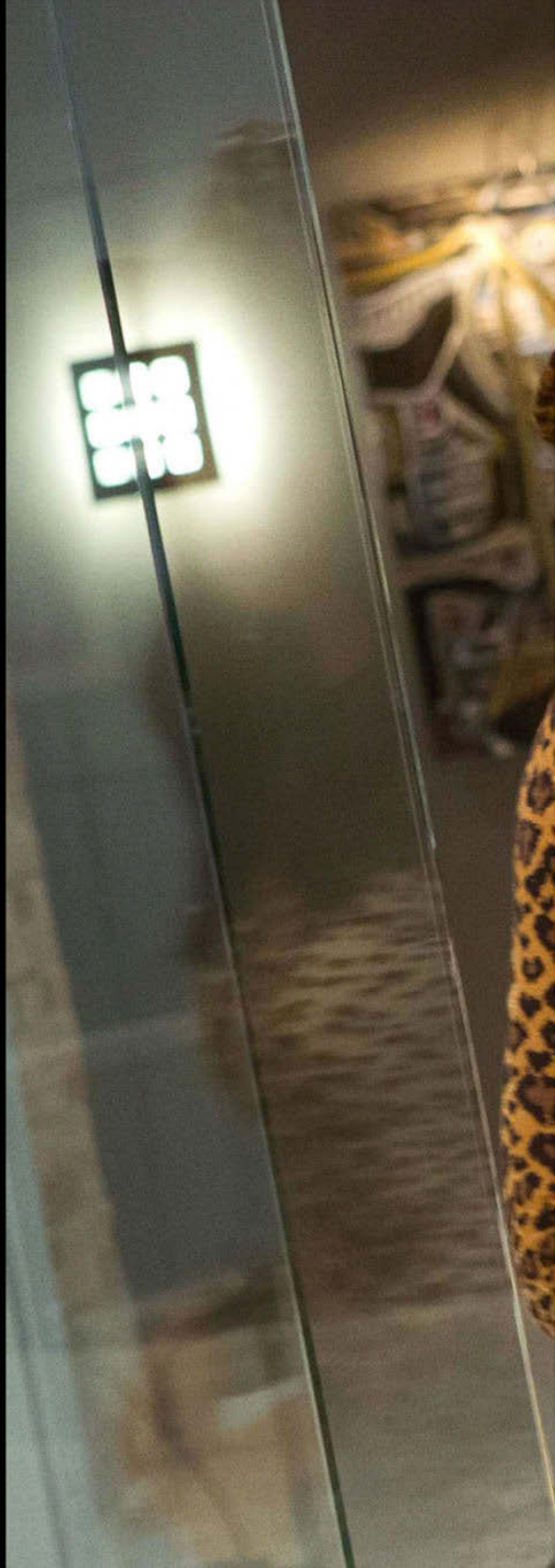
being afraid of being who they are. When we are born we do not get the luxury of saying, 'God I want white skin,' or 'I want to be straight,' or 'I want to be a woman,' you just get what you get, and your journey in life and how you decide to walk through that journey is what life is about and how you're going to move and affect people through your story.

eNews Magazine: What can we expect for next season?

Henson: They are going to deal with a lot of the past, and this is something that I requested. What happened with Cookie in the 17 years she was locked away from her family? How did Lucious become - some people want to call him this monster - but people are the way they are because of their circumstances and so we just want to delve a little bit more into how these people became who they are.

eNews Magazine: How do you feel about the recent situation in McKinney, Texas, regarding the white police officer who drew his gun on unarmed African-American teens and threw a 15-year-old girl to the ground?

Henson: I think it is time for people to stop being quiet about what's going on and stop turning a blind eye to it. People of all color, if you see an injustice happening, say something. They always say it is not important until it affects you, but I do not know what parent in the world watched that video, I do not care what color you are, and did not feel some kind of way. Take race out of it. That's a girl, that's a young woman in a bikini and that man slammed her down; like she was no threat, what was she doing? It's a big issue; we've got to deal with this. I do not know if we are becoming a police state. It's really scary.









TWITTER'S TWISTS AND TURNS CAN IT KEEP FLYING

The Pope is on Twitter, along with the Dalai Lama, world leaders and, of course, Kim Kardashian.

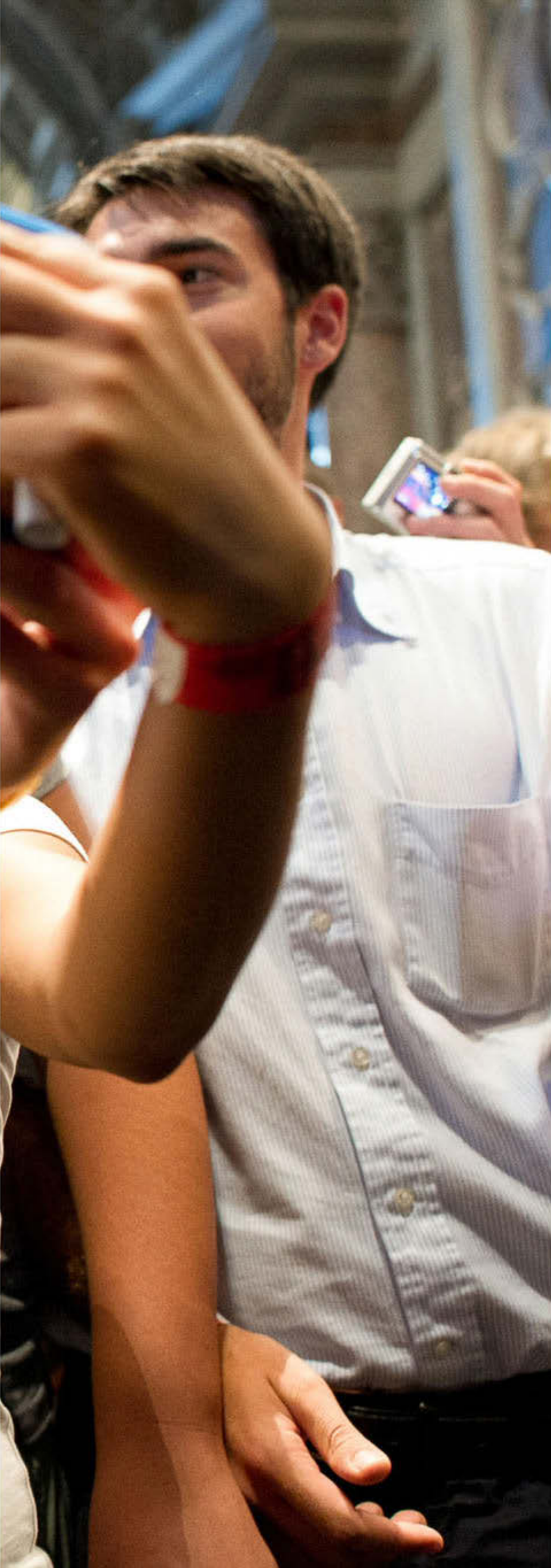
The short-messaging service can bring fleeting fame, instant ignominy and get you fired. It has been credited for sparking revolutions and, like Facebook, transforming the way the world communicates.

But despite the buzz generated by thousands of chatty journalists, athletes and celebrities, Twitter has never turned a profit. Its user base of 302 million is dwarfed by rivals such as Facebook, which counts 1.44 billion.

Facebook has grown into an Internet powerhouse, while Twitter in many aspects remains a niche social network, unable to convince the masses that they need its service to keep up with what's happening in the world. Lots of people sign up but not a lot stick around.

That likely had much to do with last week's announced exit of Twitter Inc. CEO Dick Costolo, who gave way to co-founder, and former CEO,





Jack Dorsey while the San Francisco company looks for a new leader.

Despite the executive turmoil and a stock price that has fallen 30 percent since late April, industry experts - not to mention loyal users - see potential in the company.

But first it needs to address some of its biggest problems. Here are some of Twitter's most pressing challenges, along with possible fixes.

WHERE ARE THE USERS

Its user growth is stalling and there are a lot of competitors. Besides its old rival Facebook, Twitter is feeling the heat from mobile messaging apps such as WhatsApp, Line and Viber, not to mention Snapchat, Instagram and a bevy of others only your cool middle-school niece might have heard of. Twitter grew from 204 million active users in the first quarter of 2013, to 255 million a year later and 302 million in the first three months of 2015. In comparison, Facebook-owned WhatsApp announced in April that it has reached 800 million monthly active users.

MAKE IT EASIER TO USE

Almost one billion users have tried Twitter and not stuck around, according to tech investor Chris Sacca, a longtime Twitter backer who wrote a lengthy critique of the service and posted it online this month. Sacca suggested the service could offer more features to engage visitors - including special channels or tabs focused on live events, topics of interest or even a user's geographic location. He also recommended more nudges, including feedback, polls and other interactive features that would make newcomers feel less lonely.



DEAL WITH TROLLS

Twitter has long had a problem with trolls, the online bullies and blowhards whose abuse has been an ongoing issue that has alienated established and potential users. It has tried to make it easier to report threats and in April updated its policy against violent threats to include not just specific threats but people promoting violence against others. It's too early to say if this has helped.

MORE APPS AND OPTIONS

Twitter is well-known around the globe, but it must do more to capitalize on its own brand, said Brian Blau, a tech analyst at the Gartner research firm. Twitter could be offering users more specialized apps for various activities, in the way that Facebook has built a stable of apps for messaging, consuming news and sharing photos, he said. Twitter's Periscope app, which lets users share live video, is an example of exactly the kind of thing Twitter should be doing, Blau added. But he noted that Facebook, Snapchat and other companies have invested heavily in direct-messaging capabilities, which can make money by showing ads, selling animated adornments or enabling users to play one-on-one games. Twitter, meanwhile, has only tinkered around the edges of its direct-messaging function.

DEMONSTRATE STRENGTHS TO ADVERTISERS

Twitter knows something about its users' interests, but Facebook knows far more about its users' likes and habits, while Google and Pinterest can more readily predict what users might want to buy. That, coupled with Twitter's slowing user growth, has made advertisers are more likely to spend their money on other sites, analysts say. Twitter's strength, however, is drawing people's attention during live events, such as sports championships, breaking news and popular television shows, said Debra Aho Williamson at the eMarketer research firm. Reaching casual users on a routine basis is harder, but Twitter may succeed if it can engage advertisers in that 'real-time' story, she said.

SHOW INVESTORS IT'S SERIOUS ABOUT BUSINESS

The new CEO must show Wall Street that Twitter is focused on building revenue and delivering on financial targets, added Scott Kessler, a tech stocks analyst at S&P Capital IQ. Their single biggest shortcoming is really about the ability to consistently communicate and execute against their strategy, he said.







'THE ILLUSIONISTS' TO REAPPEAR LIKE MAGIC ON BROADWAY AGAIN



The magic super group “The Illusionists” will - poof! - reappear on Broadway this fall.

Producer Simon Painter said the new edition of the touring show will include three new magicians and ups “the ante in terms of danger.” It will play the Neil Simon Theatre from Nov. 19-Jan. 3.

The lineup will include four returning performers: “The Manipulator” Yu Ho-Jin, named the 2014 Magician of the Year; campy magician Jeff Hobson known as “The Trickster”; “The Anti-Conjurer” Dan Sperry, whose macabre show often features spinning blades; and Adam Trent, nicknamed “The Futurist,” who focuses on technology-based illusions.

The three new performers are shadow puppet and ventriloquist pro “The Unusualist” Raymond Crowe, escape artist and knife thrower “The Daredevil” Jonathan Goodwin, and “The Deceptionist” James More, who does death-defying illusions.

“There’s something for everybody,” said Painter. “I think we have an incredibly well-balanced show this year. Each person appeals to a different kind of audience.”

Tickets go on sale June 29, although American Express card members can buy them beginning Tuesday.

Hobson, a card and comedy specialist from Detroit, said he never imagined he'd end up doing tricks on Broadway. "It was quite a slow sinking in of, 'Oh my God! I think this is another bucket list thing,'" he said.

Last year, when The Illusionists' "Witness the Impossible" version came to New York, it was the first time in almost 20 years that a magic show played Broadway. Now, Penn & Teller have also arrived.

Hobson said magic's profile - long saddled with a stale, hocus-pocus image - has risen in the past few years thanks to the Internet and TV shows like "America's Got Talent."

"The public's going, 'Gosh, this is wonderful. I didn't know how great and fun magic could be.'" He said. "We're back in vogue again. Magic's cool."

Painter said he hopes to make the show an annual tradition, a sort of alternative holiday programming for the whole family. "It's a magical time of year," he said. "It sounds so clichéd and cheesy but it's a time of year we just want to sit back and be entertained."

During their last stint, The Illusionists took in more than \$8.1 million during their six-week Broadway engagement and recouped in just over three weeks, setting a new weekly gross for the Marquis Theatre along the way.

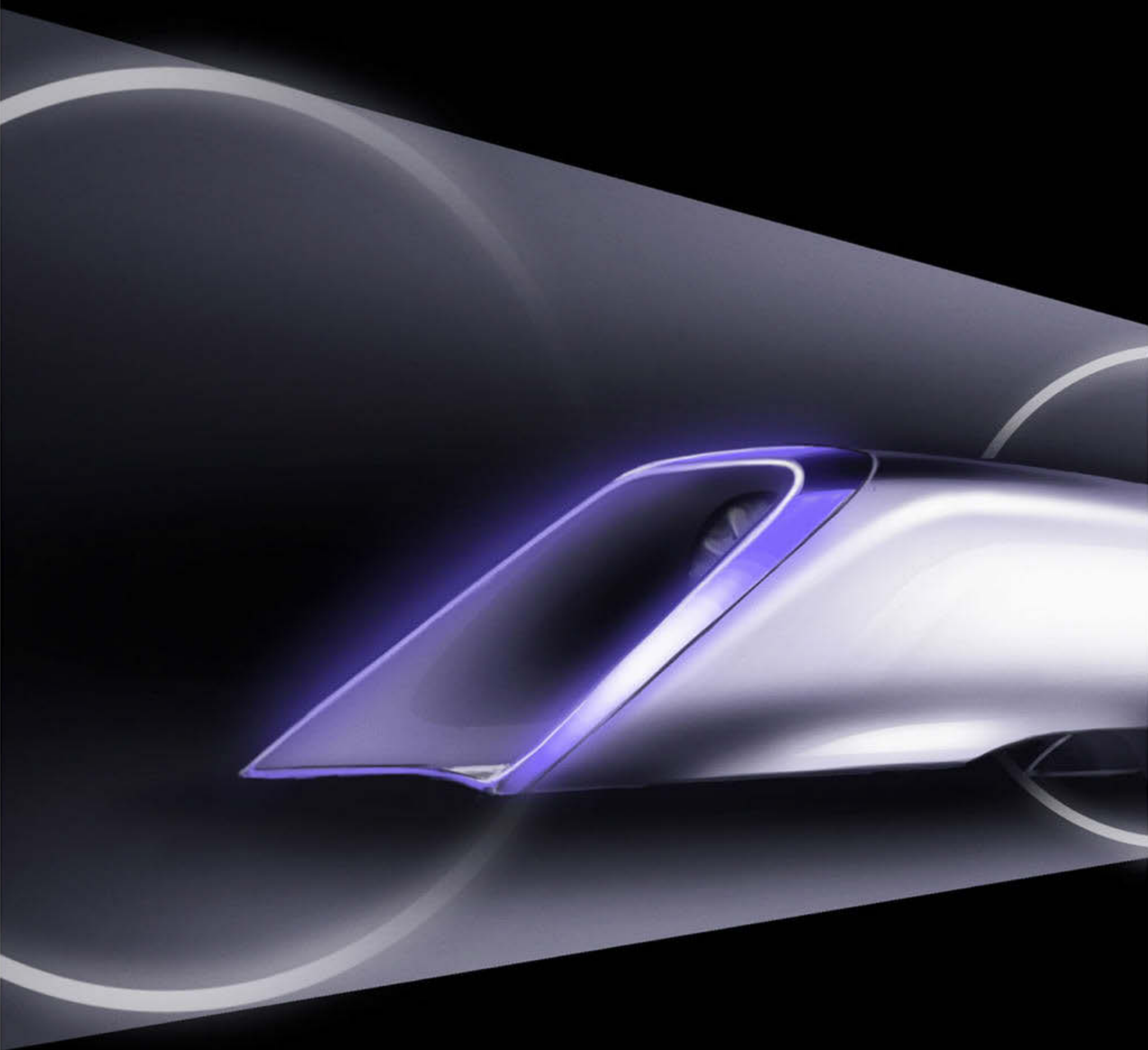
"I think it's just great that there's magic back on Broadway," said Painter, who is a Penn & Teller fan. "It's great to know that the art form is being pushed forward all the time."

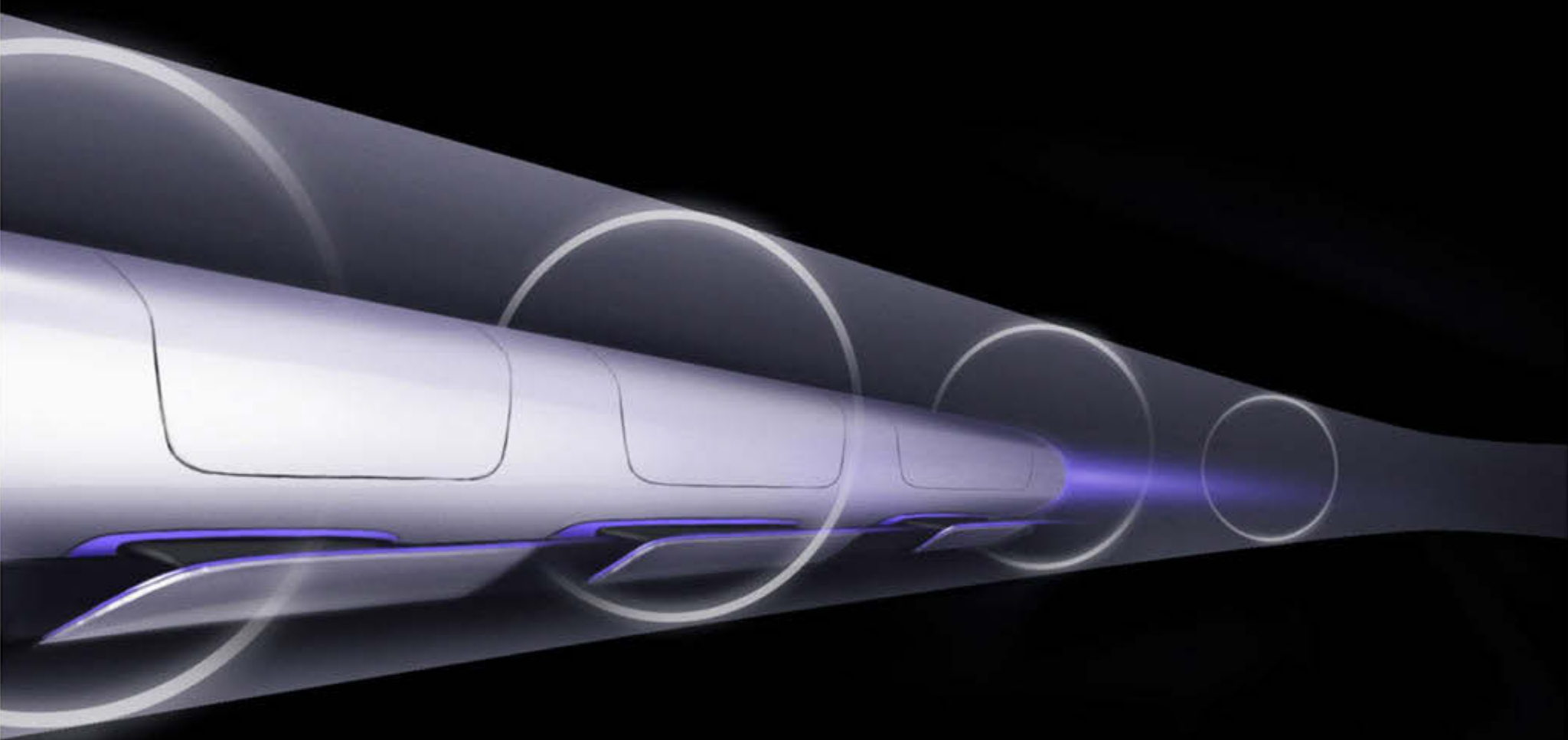
Online: <http://www.theillusionistslive.com>





SCIENCE





SPACEX
ANNOUNCES
DESIGN
COMPETITION
FOR HYPERLOOP

Billionaire Elon Musk wants to jump-start his Hyperloop high-speed transit system.

Musk's rocket-building company, SpaceX, announced Monday that it plans to build a 1-mile test track next to its headquarters in the Los Angeles suburb of Hawthorne and will hold a competition there next year to test designs for passenger-carrying Hyperloop pods.

It's the first time Musk's company has been directly involved in the Hyperloop project, although several private firms are pursuing research.

Suggested by Musk two years ago, the idea is to zoom passenger capsules through elevated tubes between Los Angeles and San Francisco at speeds of up to 750 mph. The concept pulls together several proven technologies: Capsules would float on a thin cushion of air and draw on magnetic attraction and solar power to zoom through a nearly airless tube. With little wind resistance, the capsules could reach the speed of sound and the 400-mile ride would take a half-hour.

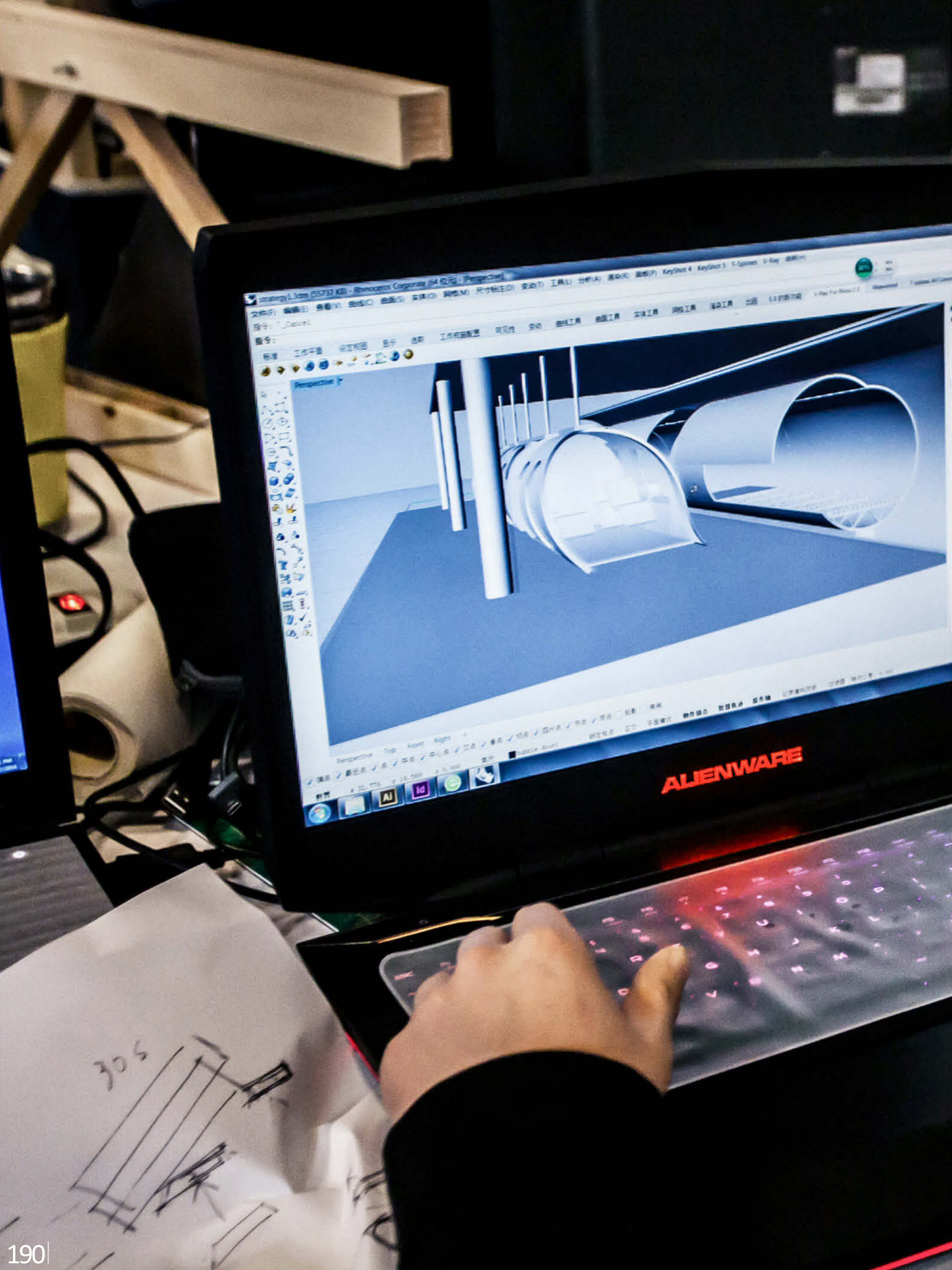
The competition aims to attract independent and university engineering teams who will design and test half-scale models of the pods. The submission deadline is Sept. 15 and the competition is roughly scheduled for next June.

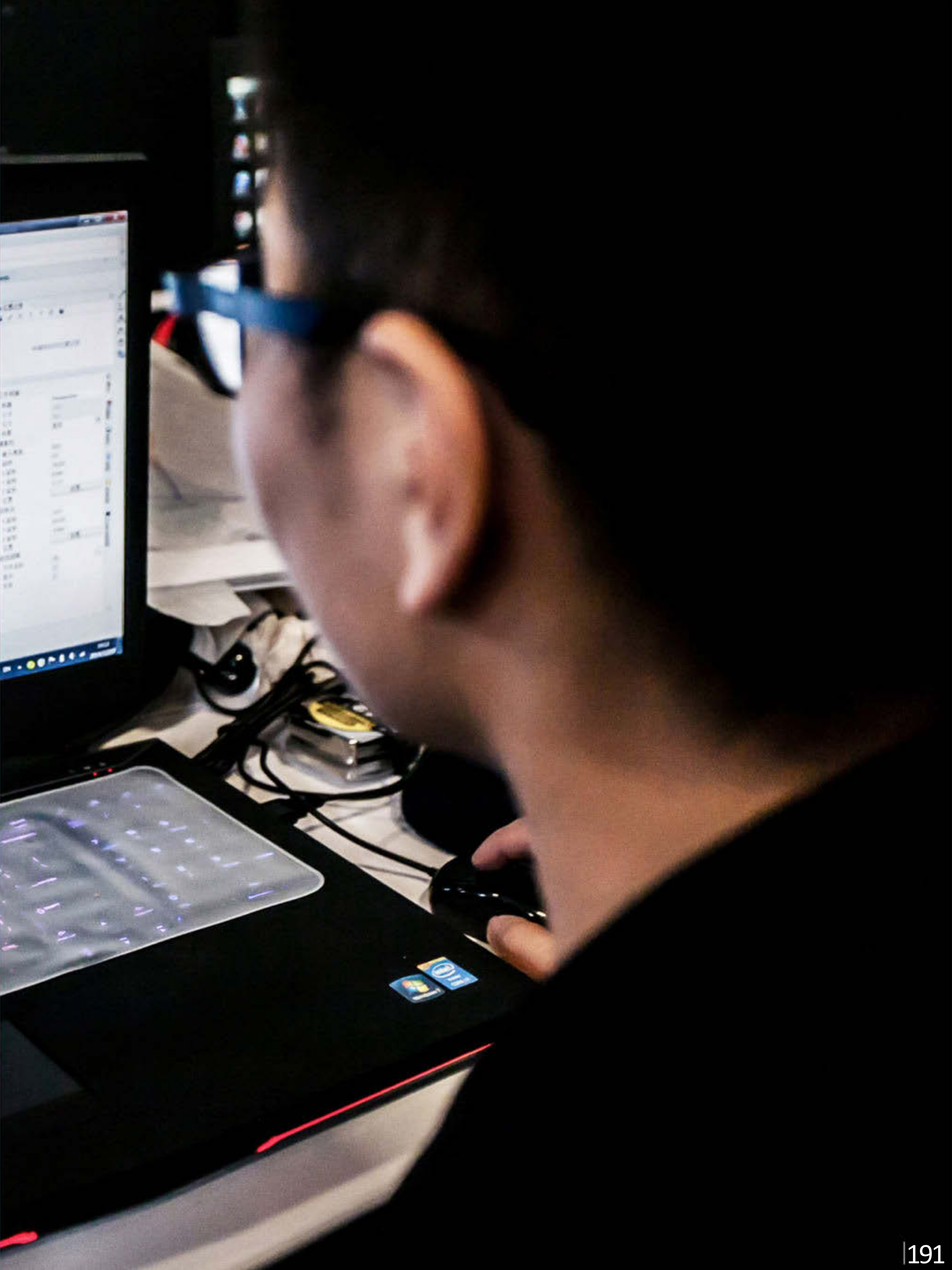
Online forms for those intending to compete are available at: <http://www.SpaceX.com/hyperloop>.

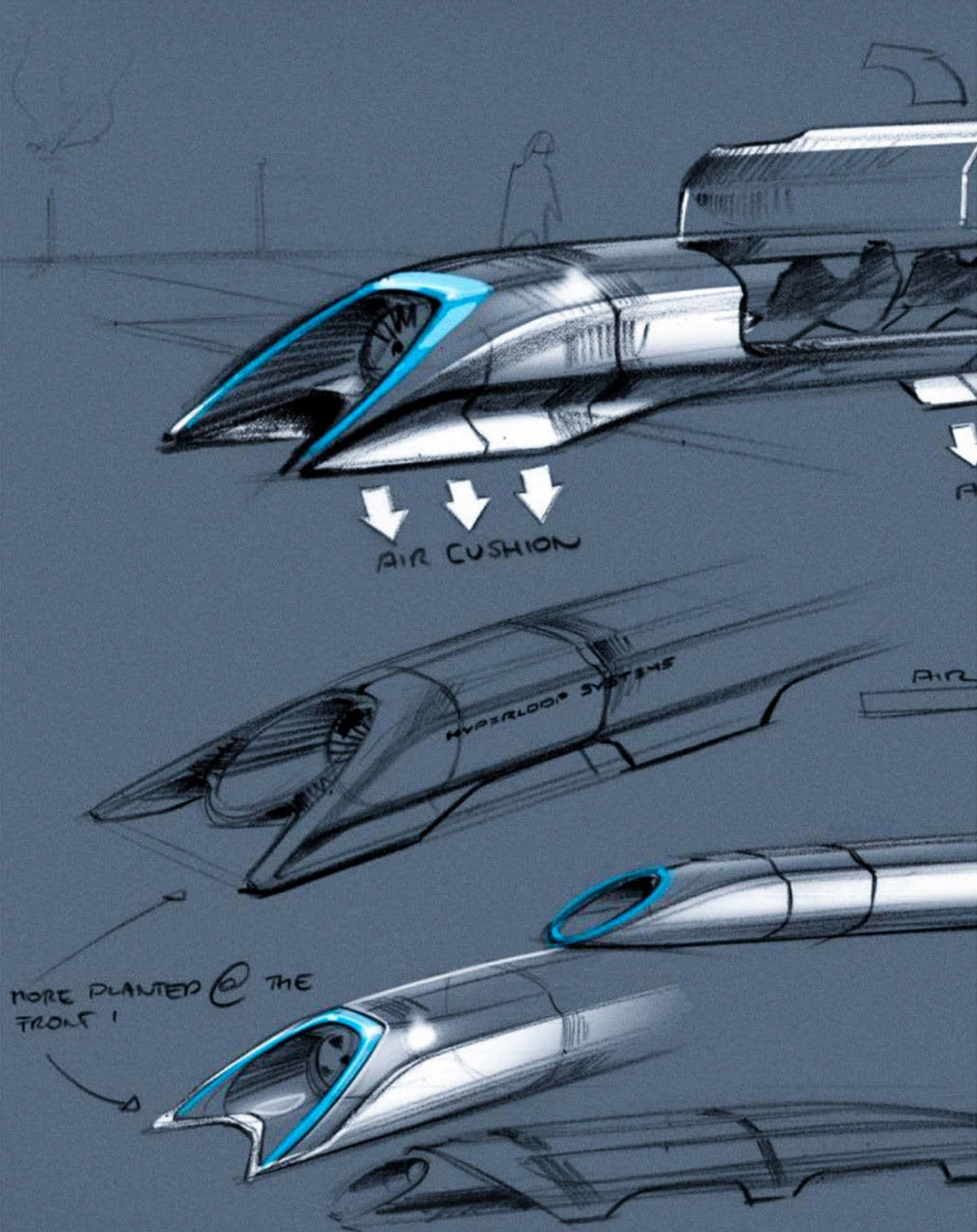
"While we are not developing a commercial Hyperloop ourselves, we are interested in helping to accelerate development of a functional Hyperloop prototype," a statement on the site read.

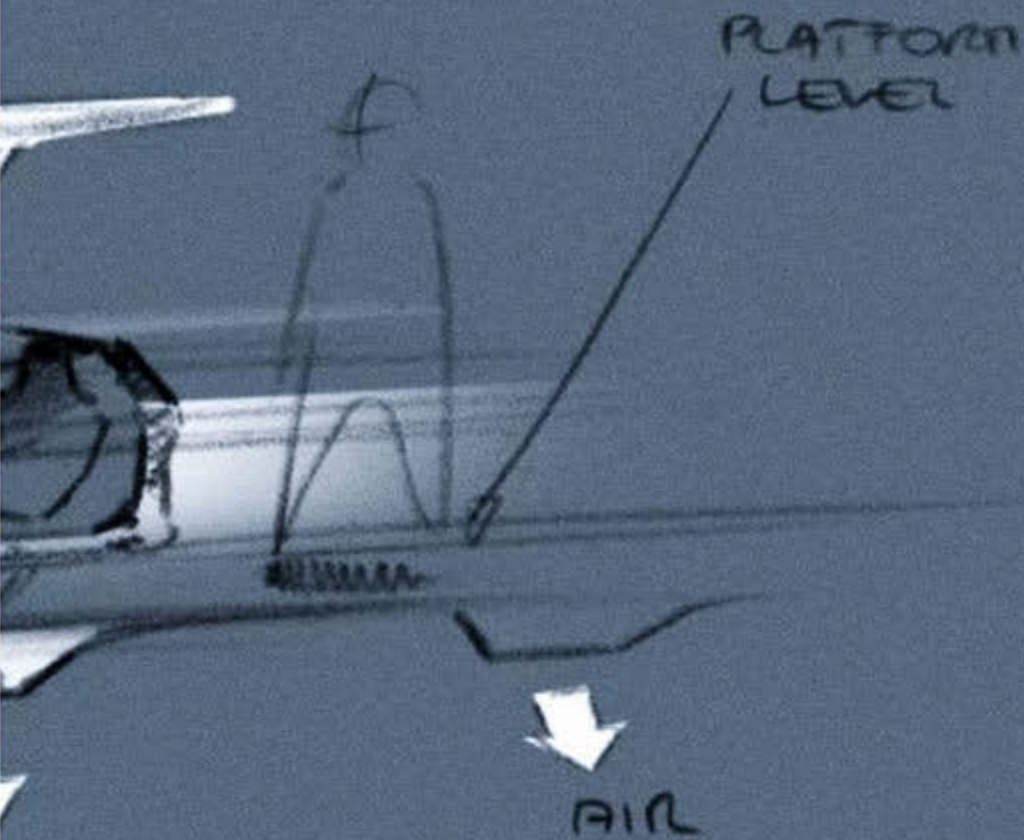










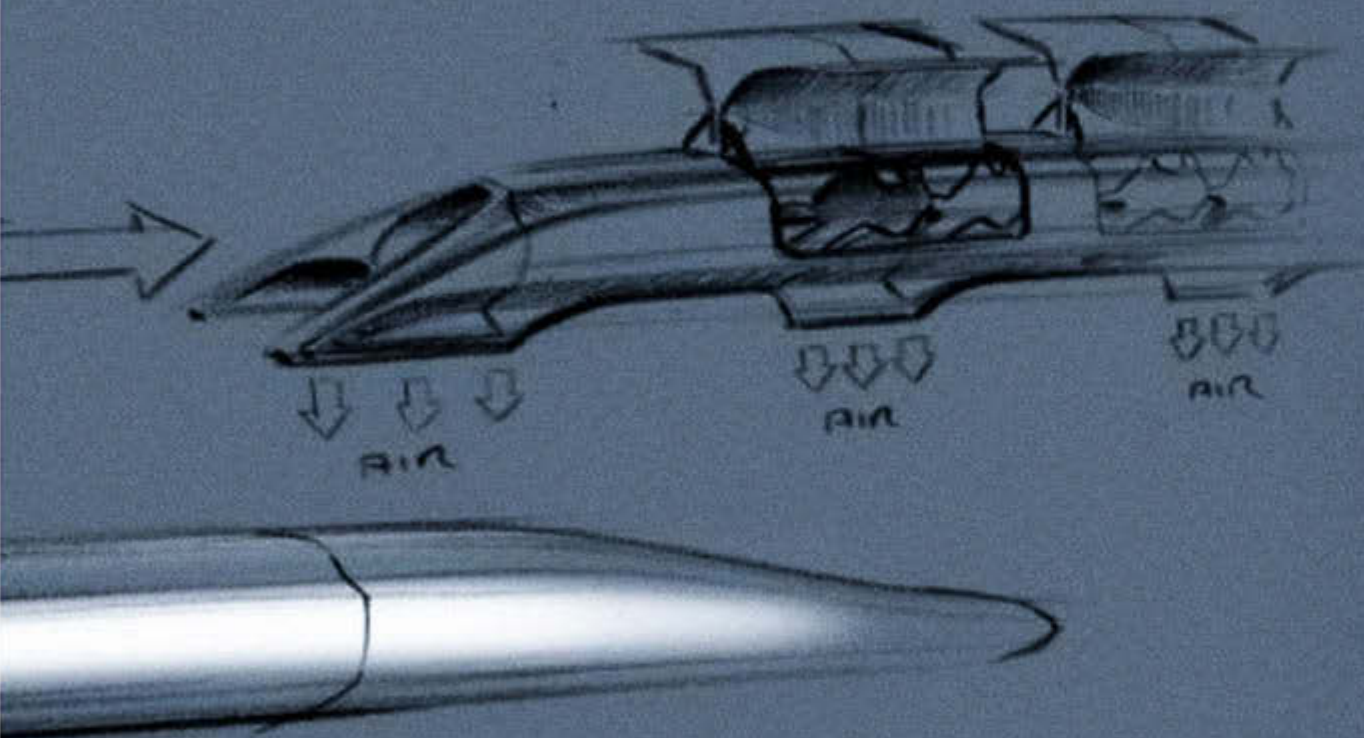


There was no immediate word on the nature of the prize. Full rules and other details will be released in August.

Next January, entrants will meet for a design weekend at Texas A&M University. The designs will be presented before an evaluation panel composed mainly of engineers from SpaceX and Musk's luxury electric-car company, Tesla Motors, and university professors.

Private companies will be able to use the weekend to choose teams to sponsor and fund.

SpaceX said it also probably will build its own pod for demonstration purposes but its team won't be eligible to win the competition. The company also will have the final say on who actually gets to use the test track.

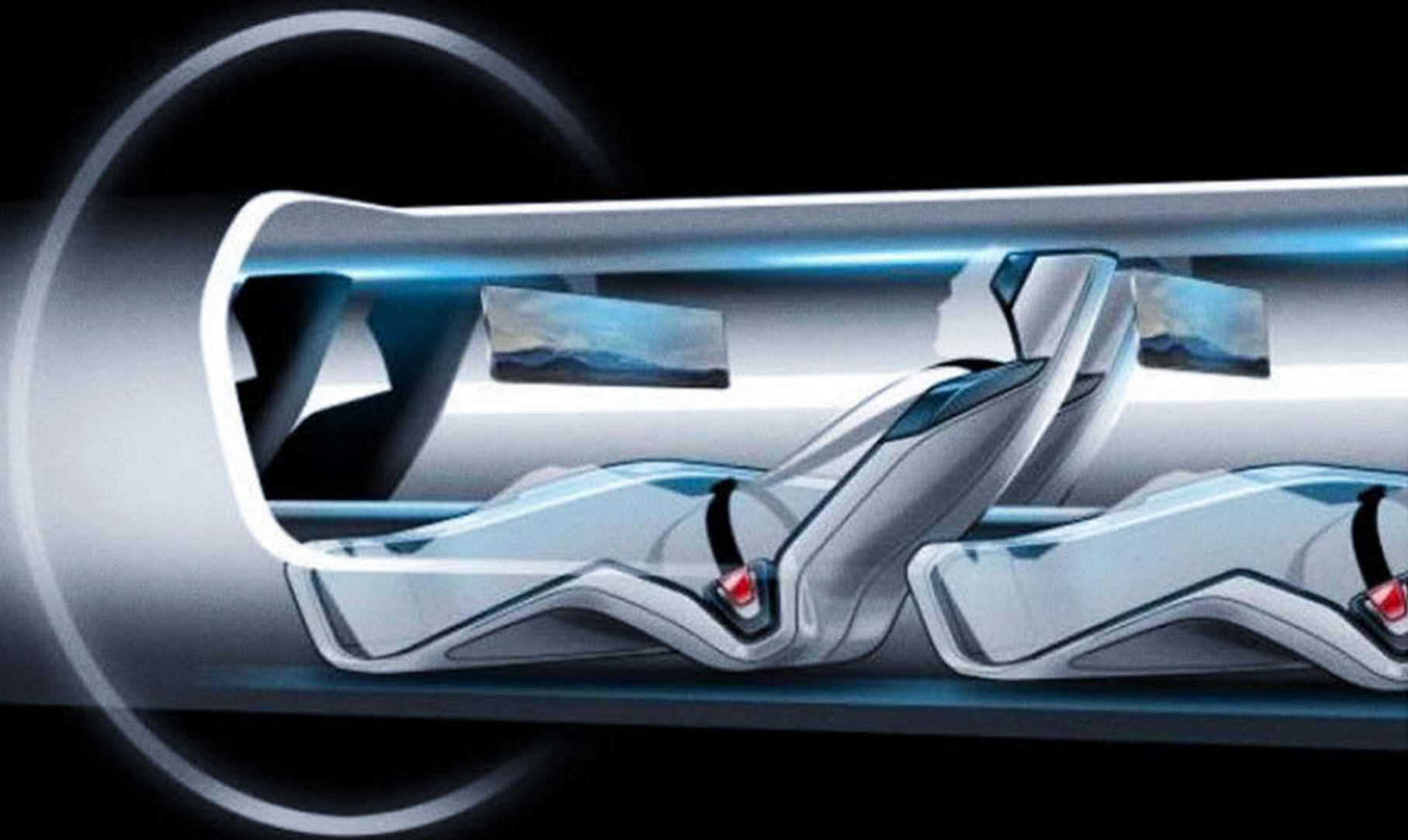


There's no word yet on the cost of that track.

Musk has suggested that building an actual Hyperloop system would cost \$6 billion, although others suggest the figure will be much higher.

One company researching the concept is Hyperloop Technologies Inc., which has its world headquarters in Los Angeles. That company is working to raise \$80 million needed to build a 5-mile test track.

It's co-chaired by venture capitalist and Uber underwriter Shervin Pishevar and former PayPal COO David O. Sacks.







FDA TELLS
FOOD
INDUSTRY TO
PHASE OUT
ARTIFICIAL
TRANS FATS









The Obama administration is ordering food companies to phase out the use of heart-clogging trans fats over the next three years, calling them a threat to public health.

The move will remove artificial trans fats from the food supply almost entirely. Consumers aren't likely to notice much of a difference in their favorite foods, but the administration says the move will reduce coronary heart disease and prevent thousands of fatal heart attacks every year.

Scientists say there are no health benefits to the fats, which are used in processing food and in restaurants, usually to improve texture, shelf life or flavor. They can raise levels of "bad" cholesterol and lower "good" cholesterol, increasing the risk of heart disease, the leading cause of death in the United States.

The fats are created when hydrogen is added to vegetable oil to make it more solid, which is why they are often called partially hydrogenated oils.

Once a staple of the American diet - think shortening and microwave popcorn - most artificial trans fats are already gone. The FDA says that between 2003 and 2012, consumer trans fat consumption decreased an estimated 78 percent as food companies have used other kinds of oils to replace them.

But some foods still have them, and the FDA says those trans fats remaining in the food supply are a threat to public health. Some of the foods that commonly contain trans fats are pie crusts, biscuits, microwave popcorn, coffee creamers, frozen pizza, refrigerated dough, vegetable shortenings and stick margarines.

To phase the fats out, the FDA made a preliminary determination in 2013 that trans fats no longer fall in the agency's "generally recognized as safe" category, which covers thousands of additives that manufacturers can add to foods without FDA review. The agency made that decision final





Tuesday, giving food companies the three years to phase them out.

Now that trans fats will be off the list of safe additives, any company that wants to use them will have to petition the agency to allow it. That would phase them out almost completely, since not many uses are likely to be allowed.

Still, food companies are hoping for some exceptions. The Grocery Manufacturers Association, the main trade group for the food industry, is working with companies on a petition that would formally ask the FDA if it can say there is a “reasonable certainty of no harm” from some specific uses of the fats.

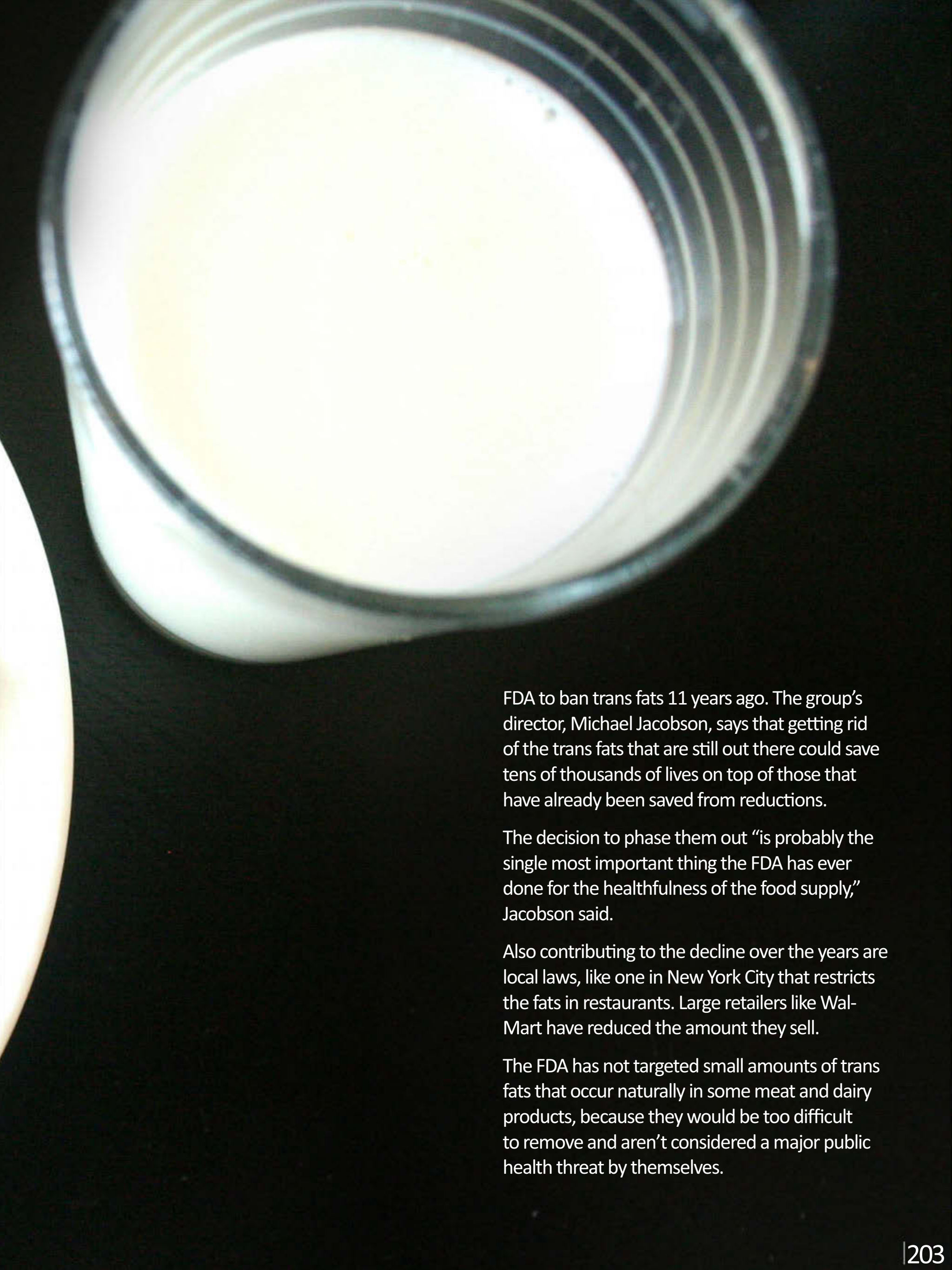
The group said in a statement after the announcement that it is pleased with the FDA’s three-year compliance period, which “minimizes unnecessary disruptions to commerce.” The group has not specified what the industry plans to ask for, but has said the FDA encouraged food companies to submit a petition.

Trans fats are widely considered the worst kind for your heart, even worse than saturated fats, which also can contribute to heart disease. Over the years, they have been used in foods like frostings, which need solid fat for texture, or in those that need a longer shelf life or flavor enhancement.

They also have been used by restaurants for frying. Many larger chains have stopped using them, but smaller restaurants may still get food containing trans fats from suppliers.

The industry’s reduction in trans fats was helped along by FDA’s decision to force labeling of trans fats on food packages in 2006. But foods that list trans fat content as zero can still have very small amounts, since companies are allowed to round less than half of a gram of trans fat to zero on the package. The advocacy group Center for Science in the Public Interest first petitioned





FDA to ban trans fats 11 years ago. The group's director, Michael Jacobson, says that getting rid of the trans fats that are still out there could save tens of thousands of lives on top of those that have already been saved from reductions.

The decision to phase them out "is probably the single most important thing the FDA has ever done for the healthfulness of the food supply," Jacobson said.

Also contributing to the decline over the years are local laws, like one in New York City that restricts the fats in restaurants. Large retailers like Wal-Mart have reduced the amount they sell.

The FDA has not targeted small amounts of trans fats that occur naturally in some meat and dairy products, because they would be too difficult to remove and aren't considered a major public health threat by themselves.





*REVIEW: GEEKS
GO GANGSTER
INFRESH, LIVELY
"DOPE"*

"Dope" hooks you fast and strong.

The coy, over-the-top Sundance hit from writer-director Rick Famuyiwa about a couple of geeks who get entangled in gangster culture is a fresh and slightly rebellious take on the series of escalating events story





Our hero, Malcolm (Shameik Moore), is introduced in his senior year of high school. His existence is curated to a stylist's perfection. He and his friends Jib ("The Grand Budapest Hotel's" lobby boy Tony Revolori) and Diggy (Kiersey Clemons) like 1990s hip hop culture, play in a 3-person punk band, get good grades and stay out of trouble.

They live in the Darby-Dixon neighborhood of the gritty Los Angeles suburb of Inglewood, or, "the bottoms." To survive, they try to do their own thing and avoid the bad eggs. Jib at one point wishes idly that Waze was capable of identifying bike routes home with no gang activity. Their proximity to danger is more of a nuisance than anything else - at least at the beginning.

The label and aesthetic obsessed Malcolm wants to go to Harvard and he doesn't want to rely on clichés, or doing what's expected to get there. We're talking about his personal essay only here - Malcolm did do expected things like, you know, study. He doesn't, however, want to use his hard knocks upbringing and single parent household to inform his narrative. He'd rather write about Ice Cube's Good Day.

If it all sounds kind of light, it is at first. But it's hard to get a grasp on the tone, which transitions rather violently across the nearly two-hour runtime. One moment, everything is self-referential and glib and sunny; the next, people are actually getting mowed down with gunfire.

It's one of "Dope's" quirks that works only in the strong first half - a near real time portrait of a kid stepping out of his comfort zone and getting into some actual trouble.

This section picks up when the charismatic dealer Dom (A\$AP Rocky) injects himself into Malcolm's life. Dom makes him play telephone to invite a pretty, serious girl (Zoë Kravitz) to his birthday party at a club. She says she'll only go if Malcolm goes, too. He does, of course. What high school male could resist?





After a bit of fun and normal will-they-won't-they high school drama, the club gets raided. In the chaos, Dom hides his drugs and a gun in Malcolm's backpack. These aren't discovered until the next morning at school, after Dom's been arrested and Malcolm has done the unthinkable: set off the metal detector.

In the vein of Martin Scorsese's "After Hours" or Jonathan Demme's "Something Wild," the teens are thrust into a wild world of dealers, thugs, crooks and liars, as they try to figure out how to get rid of the drugs and stay alive.

Malcolm talks a lot about not doing what's expected of him - in this case, it means what's expected of kids from a neighborhood like his. The odd thing is that, at this point, what's expected of him is exactly what allows him to break bad rather easily. He uses the chemistry lab to sort drugs. The computer lab is for the sales. And the security guard lets him pass every time his drug-sniffing mutt starts getting antsy and the metal detector goes off.

"Dope" is intoxicatingly cinematic, whether illustrating the vibrancy of the best dance party you've ever been to, or hitting an unexpected narrative pause to transition into a dreamy, music-video like interlude.

And yet, enjoyable performances aside, the film goes on far too long and the energy and vibrancy of the first half dwindles as it transitions into a drug dealing caper. Don't expect big ideas or even satirical commentary here either. "Dope" is just a fantastical, slight, and occasionally fun, hip hop-scored romp.

"Dope," an Open Road Films release, is rated R by the Motion Picture Association of America for "language, drug content, sexuality/nudity, and some violence-all involving teens." Running time: 115 minutes. Two and half stars out of four.



*FROM 'IDOL' TO QUEEN,
LAMBERT SPANS
GENERATIONS OF FANS*



When it comes to spanning the generational divide among music fans, Adam Lambert may have figured it all out: write catchy, hook-laden pop and dance tracks for the kids and sell pricey concert tickets for one of the all-time classic rock bands to their parents.

Fresh off a wildly successful world tour fronting Queen, Lambert is back with his third studio album, "The Original High," released Tuesday. Its mix of dance club, pop and emotional ballads couldn't be more different from the music he's been performing for the past two years.

"I have a lot of different people that listen to my music, and it's important to me to kind of bring as many people together as I can," Lambert, 33, said in a recent interview. "Now, six years into this part of my career, I think I know myself better. I think I have a stronger idea of my artistic identity and who my fans are."

"Working with Queen was definitely a balancing act of trying to honor the original recordings as much as I possibly could, while still injecting myself into them," he added. "With this project, it's my name on the project."


Lambert burst onto the scene in 2009, auditioning for "American Idol" with an a cappella version of Queen's "Bohemian Rhapsody." He made it to the finale, finishing second to Kris Allen. His first studio album, "For Your Entertainment," spawned the Top 10 hit "Whataya Want From Me," which also earned Lambert a Grammy nomination. But his sophomore album, 2012's "Trespassing," failed to catch fire commercially, despite debuting at No. 1 on the Billboard 200 albums chart. Whether Lambert will tour to support "The Original High" depends in large part on whether radio embraces the album and its first single, "Ghost Town."

"The record has to have a certain amount of life before you can fund a tour and be









sure that you're going to sell seats, which is unfortunately why I was unable to tour with my last album," he said. "On the commercial side of things, radio is still a huge tool in how you get an album out there, and unfortunately ('Trespassing') didn't quite connect with radio, so its legs were a bit cut off."

The new album, which features production from pop prodigy Max Martin and a collaboration with Queen guitarist Brian May, also marks a departure for Lambert, who is now signed to Warner Bros. Records after leaving Sony's RCA Records, his home label immediately following "Idol." Despite finding a new home, Lambert said "Idol" - which launches its final season next year on Fox - is one he's grateful for.

"I really owe that show a huge debt of gratitude," he said. "That show put me on the map, gave me this amazing opportunity and this platform to show what I can do, connected me with all these amazing fans, and changed my whole life."

He's also thankful for Queen. Lambert says he and the group may tour again, but probably won't record new music together.

"As I'm getting older, the simple things have gotten more important to me. Simply being happy, that's really important," he said. "I still keep in mind, 'What do they want to hear?' But now I'm starting to say, 'What's going to make me happy when I sing it?'"

Online:

<http://www.adamofficial.com>





MINDY KALING TALKS PERSONALITY, PIXAR, 'MINDY PROJECT' MOVÉ

Mindy Kaling agreed to voice a character in Pixar's latest film based on nothing more than an illustration. But she didn't even need that.

"They literally could have shown me nothing," said Kaling, who plays a green, fluttery-lashed girl named Disgust in the new film "Inside Out." She heard the word "Pixar," and she was in.

The much-anticipated film explores the action inside 11-year-old Riley's head, where Kaling's character and other emotions - Fear (Bill Hader), Anger (Lewis Black), Sadness (Phyllis Smith) and Joy (Amy Poehler) - control operations.





Joy generally reigns, keeping Riley happy, but things go amiss when her family moves from Minnesota to San Francisco. Riley's team of emotions are thrown out of balance, and they have to work together to set things right.

Riley's personality is represented by "islands" comprising the things most important to her, such as family, friendship and sports. Kaling said the film inspired her to reflect on her childhood experiences and consider what might be included among her own Islands of Personality.

"I was thinking role model island, you know, what I want to project as a role model," the 35-year-old entertainer said. "Definitely fashion island. Friendship island, of course, because I'm very interested in my female friends; 4 p.m. snack island; mid-30s panic island. So I have a lot of islands. Some of them are helpful, some of them are not."

Kaling has also been thinking about the sitcom she created and stars in, "The Mindy Project," which was dropped by Fox last month and quickly picked up by Hulu. With twice the episodes of a typical network season, Kaling said her team plans to experiment with "new, creative storytelling techniques."

"It gives you a little more room," she said, especially since the episodes will be released weekly, rather than all at once as some streaming services do.

When it comes to content, though, Kaling is keeping her audience in mind: "The Mindy Project" won't be racier just because it's moving online.

"Our show was pretty damn risque when we were on broadcast TV," she said. "If anything, it's like I know that 14-year-old girls are watching the show, and I don't want to show them anything that they're not ready to sort of see."



*JUDD APATOW REFLECTS
ON A LIFE IN COMEDY IN
NEW BOOK*

PAL





The comedy education of Judd Apatow began with unusual access to great comic minds, which he pried for straightforward instruction: How do you tell a joke?

Growing up on Long Island as a comedy nerd before there was such a thing (or many others like him), Apatow managed to land interviews with the likes of Jerry Seinfeld, Jay Leno and Steve Allen, most of whom turned up expecting something other than a 15-year-old kid with a high school radio show.

It was a foundational beginning for what became a career that has done a lot to define comedy in the last 20 years, from “The Larry Sanders Show” to “Freaks and Geeks,” from “The Cable Guy” to “The 40 Year-Old Virgin.”

In a new book, “Sick in the Head: Conversations About Life and Comedy,” out Tuesday, Apatow, 47, returns to those high-school interviews (he kept the tapes) to publish them, as well as add new, more recent talks with many others (Louis C.K., Jon Stewart, Chris Rock). Proceeds go to Dave Eggers’ 826, which provides free tutoring and literacy programs to kids.

The conversations center on comedy - where it comes from, how it works - but grow into more expansive and intimate reflections on life from some of the sharpest, most thoughtful minds around. The intervening decades reveal less about Apatow’s much-improved standing than his continuing comedy-nerd curiosity and his ongoing pleasure in what Stewart calls “the joy of the funny.”

Here are excerpts from a recent eNews Magazine interview with Apatow:



ON HIS FIRST TIME PERFORMING STANDUP

The first time I did standup, I said to the audience: “Hey, I don’t know how to respond to hecklers so I’d like you to heckle me so I can learn how to do it.” And then the whole crowd started cursing me out. I used to have a tape of it and on the tape you could hear my friend, Kevin Weltmann, screaming at people to shut up because they wouldn’t stop cursing me out. So they would curse for a while, then I would take a long pause and say, “See, I don’t know what to say. I gotta think of something to say.”

ON HIS FIRST PAYING GIG

Rosanne (Barr) gave me the job that changed my life the most because she was the first person to pay me well. That was the day I realized I could afford valet parking. I always say money doesn’t really change much in life once you can pay for valet parking.

ON WORKING WITH COMEDIANS

For me to sit in a restaurant talking to Steve Martin, it feels very otherworldly. I always wanted to be part of those groups of comedians, like Second City. I wasn’t able to join “Saturday Night Live” or Second City, but in my own way, I was able to create my own groups of funny people that worked together a lot. That was always the dream. It wasn’t for me to be successful, it was really for me to collaborate with people I respected. I just loved comedy people and I wanted to be around them.





ON INTERVIEWING PERFORMERS NOW

I'm interested just in how people are surviving and trying to remain relevant as the decades go on. After success what is the point of doing this? That's a lot of what (his 2009 film) "Funny People" is about. It's such a strange job. You work very hard to be given the opportunity to tell jokes in front of people or make movies. But when you've done it for a while and the newness of it wears off, you are left with just one question: What do I want to say?

ON RETURNING TO STANDUP

While I was working on (the upcoming comedy) "Trainwreck," Amy Schumer was having so much fun doing stand-up comedy and I got jealous. I thought: "Why did I stop doing that?" One of the reasons was because I was so young. I did it between ages 17 and 24. I didn't have that much life experience to draw on and I wasn't the most innovative comedian. You work on a movie for years and you find out in one weekend if anyone liked it. I wanted to do something in comedy that was immediate and fun and also much lower stakes.

SO, HOW DO YOU TELL A JOKE?

It's so funny because you do have to figure out your worldview and your attitude. I remember I was doing standup one night and Dave Attell and I were talking about my set and I was getting very philosophical about what I was trying to say and he was like, "Just be funny! People just want you to be funny!" I really needed to hear that. Gary Shandling was there one night and he said: "You're always at your funniest when you don't look like you're trying to be a comedian. When you're yourself, it works best." So I try to remember that.

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